MUSICAL AMERICA

LIBRARY OF CONGRESS
OCT 24
1

Edited By John C. Freund



"A singing army is a fighting army"

FALL ISSUE

OCTOBER 19 1918

PRICE 25 CENTS

COPYRIGHT 1918 BY THE MUSICAL AMERICA CO.



"What wizardry that can carry vision to the fields of France; can paint the scene—the ancient abbey, the group of brave young hearts; nay! even more, can summon his very presence"

THE MAGIC OF MUSIC

"INEXPRESSIBLE, the comfort my Vocalion is to me during these lonesome evening hours!

"By day I am busy, and in a tiny way I hope, helpful. But the evening—the time which seems to belong to him, would be almost unendurable were it not for the solace that the music of the Vocalion brings to me.

"After he had been gone a few weeks, a letter came from 'somewhere in France' which told me of *his* evenings.

> "and we made up a very tolerable quartette, with a burr and a brogue, a drawl and I suppose a twang from yours truly. The boys seem to prefer the old songs—'Sweet and Low' is, I think, the general favorite.

"Nothing, not even his letters, seems to bring him so close to me as to sit down with the Vocalion and play this dear old song.

"As softly, with tones that are real and beautiful, the Vocalion begins to play, I draw out this wonderful expression control, the Graduola, until the full, virile voices come to me softened to tenderest pianissimo—

"Sweet and low, sweet and low
Wind of the Western sea—

"Then I press the Graduola gently and the lovely old melody sweeps out more and more broadly with (to me) Billy's rich baritone clearly discernible:

"Over the rolling waters go
Come from the dying moon and blow
Blow him again to me—

"Now I draw out the Graduola again, and slowly the music floats away to its tender soothing close—

"While my little one, while my pretty one, sleeps.—

"What wondrous wizardry is this, that in the quiet of the lonely evening can carry vision across the weary miles of tossing ocean to the fields of France; can paint the scene—the ancient abbey, the group of brave young hearts; nay! even more, can summon *his very presence?"*

This wizardry is the magic of music—the gift to Man which above all others stirs the soul—inspires, consoles and remakes memories to living realities again!

It is the magic of music's eloquent hand-servant—the phonograph—that wonderful interpreter which knows and voices all her thousand tongues!

THE AEOLIAN-VOCALION is the phonograph personalized, refined and made still better. Its richness, beauty, clarity of tone—its marvelous ability to revivify distinctive instruments and voices—its great appealing new feature, the Graduola, for controlling expression, bespeak the stride it marks in phonograph development.

The latest important achievement of the Aeolian Company is the NEW VOCALION RECORD. This great record reproduces all voices and all instruments with astounding tonal beauty and naturalness.

The Vocalion, however, is not confined to any one, or even two groups of artists, *but will play any standard disc record on the market.*

Vocalion prices are from $50 up. Models with Graduola, from $115. Beautiful Period Styles, from $240.

THE AEOLIAN-VOCALION

The Phonograph made by a great music house

THE AEOLIAN COMPANY

New York London Paris Melbourne Sydney Madrid

OCT 21 1918
©CLB420786

MUSICAL AMERICA

Vol. XXVIII. No. 25 NEW YORK EDITED BY John C. Freund OCTOBER 19, 1918

$3.00 per Year
Fall Issue
25 Cents per Copy

THE GERMAN MYTH

FOR decades those who have directed the policies of the Teuton nations, and these policies were mainly directed from Berlin, have endeavored to convince not only their own people, but the world at large, that there was something superior in the German type, in the Teuton character, method of government, of efficiency, of organization, of business, which entitled the Teutons to the right, under the rule, of course, of their divinely appointed Kaisers, to dominate the world for the benefit of humanity.

How the Doctrine of World Domination for the Benefit of Humanity Was Propagated

This doctrine was maintained through the German press, through propaganda in other countries, indeed, all over the world, through their banking and commercial houses abroad. It was subtly proclaimed and used not merely through subsidized newspapers but through the musical organizations in other countries, particularly in the United States, which were made the means of propaganda to the effect that Germany had not only produced the finest music, the greatest musicians and greatest composers, but that she also led in art, in science, in philosophy, in literature, in all the industries, in chemistry, that her industrial system was superior, and that consequently when she started to assert herself she should not be opposed except by those who were jealous of her progress and desired, therefore, to oppose the progress of the human race, which was represented by the Germans and everything German, in what they were pleased to term their "Kultur."

For over forty years or more, therefore, the leaders of German thought, their professors, their scientists, their most distinguished writers, have been using their utmost efforts to educate the German people, already absolutely controlled by military discipline, to the idea that "der Tag," the day must come when Germany would arise, proclaim her destiny, and strike not merely for expansion, but for world dominion. For to this end, as we now know, industrial Germany, commercial Germany, scientific Germany, bent every effort to establish a military machine such as the world has never witnessed before.

Little by little, too, the German people were induced to break away from the old ideals, the old life that had won the admiration of the world, and were indoctrinated with the idea that there was really no moral law perceptible in the universe and, therefore, none that need be considered in human life, that indeed there was only one power to which submission should be yielded. That was—force! This was preached from the pulpit, through the press, by the professors in the universities, till the whole German nation was prepared to back the government, the militarist party, the Junkers, when the hour came!

As we know, an effort was made at first to camouflage the real aim by using the assassination of the Austrian Crown Prince and his wife as a pretext to make the world believe, and particularly the Germans and the Socialists, that it was their duty to stand up and fight because Germany had been "attacked." That mask, as we also know, has now been thrown aside, and Germany stands revealed, with Austria and their later criminal assistants, Bulgaria and Turkey, as out for world dominion by force.

The Plea That "Schrecklichkeit" Would Shorten the War

In the warfare so far waged, the Teuton nations, and particularly the Prussians, have shown that they do not even pretend to an appearance of being restrained by anything which civilization has endeavored to secure in the way of a more humane conduct of war, such as the respect of the rights of neutrals, safeguarding of the lives and interests of non-combatants, the elimination of certain horrible methods in carrying on the contest. All that Germany has thrown to the winds, including regard for treaties which were contemptuously declared to be mere "scraps of paper," which must yield to the necessity of the war plans.

And so we have been treated to the plea that "Schrecklichkeit," or atrocities, are really in themselves humane, as by inspiring terror they tend to shorten the war. However, we know that all they have done so far is to stiffen the resistance of the nations which have come together not only to oppose German aggression but to assert certain principles of liberty, law, justice, humanity, without which they contend, and rightfully, such a thing as civilization and peace on earth are impossible.

The Germans Lacking in Inventive Genius

For the reason that it has undoubtedly exerted a powerful psychic influence all over the world and been accepted almost universally, let us investigate the claim that has so often been made, as to German efficiency, German thoroughness, German superiority, whether in music and the arts, whether in science, industry, commerce, invention. What shall we find?

In the first place, it will be admitted that the world owes much to the great inventions. Did a German invent gas? No! Discover electricity or the steam engine? No! The telephone or telegraph? No! The submarine? No! The automobile? No! The aeroplane? No! The harvester machine? No! The linotype? No! The automatic musical instrument, the player piano, the talking machine? No! Anaesthetics, aseptic surgery? No! The typewriter, the cash register, the telescope? No! The adding machine, the sewing machine, cotton gin? No! Most of these inventions and improvements are of American origin.

In fact, when we come to investigate the progress of human invention and its tremendous influence not only on commercial and industrial but on the social life of humanity, we find the Germans lamentably lacking.

Their Ability to Compete Based on Organization, Long Hours and Low Wages

And if we go further and investigate other lines, we shall find that their ability to compete in the markets of the world with success has been mainly due to their power of imitation, backed by wonderful organization, we will admit, government support of their industries, and labor servitude, for up to quite a recent date the hours of labor in Germany were longer than in any other country claiming to be civilized, while the wages of labor were below the standard prevailing in England, in France, and certainly in the United States.

Ralph M. Easley's Unanswerable Exposure

An illuminating article on this subject was recently published by Ralph M. Easley, the Chairman of the Executive Committee of the National Civic Federation, who showed conclusively that the picture of the Fatherland as "a workman's paradise," with model homes, high wages, short hours and social insurance, was a farce of the most ludicrous description.

In such leading activities as the metal industry, engineering, electrical work, paper making, woodworking, chemical, leather, rubber, and other leading industries, the workman's wages in Germany average a little over a dollar to a dollar and a quarter a day, with twelve, and in some cases fourteen, hours as the working day. The logical outcome of such underpaid workers were the industrial enslavement of women and children, shocking housing conditions, chronic underfeeding, great infant mortality, large extent of pauperism, all masked by a counterfeit system of social insurance.

Mr. Easley presented unanswerable statistics from German State reports, showing the true record of the vaunted social Teuton efficiency was to be found in the appalling statistics of misery and crime.

He contrasted the criminal reports in Germany and in England, taking them from the official records. He showed whereas in Germany in ten years there were nearly two hundred thousand cases of malicious and felonious wounding, in England there were not much over a thousand. Whereas in Germany (which will be illuminating in view of the atrocities) during that period there were nearly ten thousand cases of rape, in England during the same period there were only two hundred. While in Germany there were nearly six hundred cases of incest, in England about fifty. Whereas in Germany nearly two hundred thousand illegitimate children were born, the record in England showed some thirty-five thousand. Divorce petitions in Germany reached over twenty thousand in the period. In England, not one thousand. As for the attitude of the people to property, it is shown by the fact that in the ten years in Germany

[Continued on page 2]

THE GERMAN MYTH

[Continued from page 1]

under discussion, there were nearly thirty thousand cases of malicious damage. In England, not four hundred in the ten years.

Among the appalling instances of the intolerable conditions in Germany before the war was the number of children who were driven to crime or committed suicide.

Much has been made of the German industrial insurance scheme, which has been vaunted before the world as something showing a wonderful record for the workers. As a matter of fact, the insurance amounted to just about seventy-six cents a week.

The Reason for the "Atrocities"

These facts throw a tremendous light upon the reason for "Schrecklichkeit." Those who have hitherto believed the great mass of the people in Germany, particularly in the North, were highly cultured, devoted to music, the arts, living happy, peaceful lives, realize now that when the barriers were broken down and they were let loose, it was a pauperized and brutalized horde that invaded France and Belgium. Starved and terrorized at home under the iron heel of military despotism, there was no restraint, and so they had their will with the poor peasants and people of Belgium, and the poor peasants and people of Northern France.

False Claims for German Superiority in Making Drugs, Chemicals and Dyes

One of the claims that has been made for the Germans was their great superiority in making drugs and chemicals. This was so generally accepted that in England and the United States scarcely any attempt was made to manufacture these articles and compete with Germany. As a matter of fact, the very chemicals which Germany uses to prosecute her war were not produced by Germans. It was Howard, an English chemist, who first made fulminated mercury. It was Schoenbein, of Basel, Switzerland, who made gun cotton in 1845. It was Sobrero, of Turin, Italy, who invented nitroglycerine in 1846. It was Alfred Nobel, of Sweden, who invented dynamite in 1856, and Vielle, of France, who made smokeless powder in 1846. Cordite was made by an Englishman, Sir Alfred Abel, and the percussion cap was also made by an Englishman by the name of Egg. Out of 62 names of experts on explosives, two stand out supreme: Abel, of England, and Berthole, of France. Thus, as a writer in the New York "Sun" states, "We see Germany as a clever thief who steals a man's powder in order to kill him."

For years it has been maintained that it is impossible to beat Germany in the matter of dyes. And yet we know to-day that since the war, dyes manufactured in this country have been shown to be fully equal to those made in the Fatherland. And we also know that American ingenuity has ousted Germany forever out of her claimed supremacy in ceramics. We know, furthermore, that in the quality of optical glass, on which the Germans used to pride themselves, we Americans now lead.

The State Supreme—the Individual Nothing

It may naturally be asked, if these statements can be justified, how was it that Germany obtained her vogue? How was it that she obtained her wonderful industrial development? How was it that she obtained the marvellous success with her trade, so that her merchant ships were to be found in every port?

The answer is simply that under her system of organization of commerce and industry, she forced the nation to work as one. Little or nothing was left to individual initiative. The State was supreme, the individual nothing.

Incidentally, of course, her whole energy was devoted to develop not merely industry, commerce and science, but to develop them in such a way, including a wonderful railroad and canal system, that it would all back up and support the military aims of the would-be conquerors and dictators of the world.

And as part of the general industrial system we saw the manufacturer in Germany, if he had a son or a nephew, sending him to live in different countries, where they were manufacturing his special article. That son or nephew had to make a study of the particular business. If there was anything special in machinery, a copy of it was made and it was brought back to Germany. Then, with the aid of cheap labor, they started out to compete with the world, and generally succeeded. While in many cases the slogan "made in Germany" meant the cheap, it also meant the flimsy and non-durable.

Germany's False Claim for Supremacy in the Musical Industries

Now let us take up the musical industries, in which it has long been claimed that Germany is supreme. As we know, however, to-day, the United States leads in quality and quantity, for our American pianos are preferred by the greatest artists. We make the best band instruments.

But we were told all along that if you wanted to make a really fine piano, you had to use German piano wire. Many believed this, with the result that the American manufacturers of piano wire were not given a proper hearing or a fair show. And yet to-day, since we have not been getting piano wire from Germany, we find that piano wire can be made and is being made in this country, just as good as anything ever produced by the Germans.

We were told that piano felts could only be made in Germany and that it was the water which created the life of the wool from which the felt was made. Yet felts are being made in this country, and we make just as good piano hammers and all other felts used in pianos. We were told regarding all the different cloths and colored felts used in piano construction, that, through the "secret" by which dyes made in Germany were the best in the world, the German dyes did not kill the wool used in these cloths and felts. Yet we are making them now in this country, now that we are thrown on our own resources, and they are just as good as those made in Germany, and, as a rule, better.

German Steel Inferior to English and American Steel

We heard a great deal about German steel for use for cutlery, penknives. We find that the steel they used was inferior. Who does not know the difference between a German razor and one made in England or the United States?

One of the direct results of "the German myth" was seen in England, where for years many of their manufactures were neglected, especially as they found it cheaper to buy from Germany than to manufacture themselves. To-day they know different.

There was a time when for the Christmas trade here and abroad the supply of toys came from Germany. To-day we make our own and get good toys from Japan.

The Truth About the Musical Situation in Germany

And now let us consider the musical situation, where Germany was supposed easily to lead the whole world!

Through the many excellent German musicians and music teachers who came to this country in years past, through the musical conductors, principally Germans, continuous propaganda was made to the effect that a musical education could not be secured in the United States, so one had to go to Germany, especially to Berlin. Writers on the American press were so imbued with the German idea that they turned the cold shoulder to French, Italian, and particularly English music. Such music, indeed, barely existed for them. In fact, take our leading critics for years. They were so saturated with "the German myth" that they went so far as to declare that such an idea as an American composer was preposterous. He did not exist, and he never would.

As for "musical atmosphere," so-called, why that existed only in Germany.

To such an extent had the German virus been injected into the blood of the American people that if a conductor passed away, there was only one thing to do, and that was to cable to Berlin to find out who was out of a job, or who would accept from six to ten times as much money as he ever saw before, to come over here and help us musical barbarians out of our dilemma.

While we have received with complacency, and, indeed, subserviency, the criticism that Germany has hurled at us all the time, that we are a non-musical people, it has never occurred to anybody to throw the limelight on Germany.

The finest symphony orchestra among the German-speaking people is not a Berlin orchestra, but the Vienna Philharmonic. And that is not up to the standard of the New York Philharmonic nor of the Boston Symphony.

The Greatest Opera Orchestra

The greatest opera orchestra is not at the Berlin Opera House but at the Royal Opera House, in Dresden, and that orchestra, in the opinion of competent and unbiased experts, is not up to the standard, by any means, of the present orchestra in the Metropolitan in New York.

To hear people talk, one would suppose that all the great conductors came from Germany. They didn't! Hans Richter was born in Hungary, educated in Vienna. Nikisch is a Hungarian by birth, family and education. Gustav Mahler was a Bohemian. Seidl, the great Wagner conductor, for years with us at the Metropolitan, was a Hungarian.

Mottl, a Viennese, born in Vienna. Weingartner, a Dalmatian. Stransky is a Czecho-Slav. Kunwald is an Austrian.

As a matter of fact, Germany, in a generation, has produced only one great conductor, outside of the late Theodore Thomas, namely, Hans von Bülow and, perhaps, Richard Strauss.

Now let us take some of the great musicians, often classed as Germans.

Kreisler is a Viennese. Kubelik is a Bohemian. Auer, the renowned violin teacher, is a Hungarian.

Among the pianists, Rosenthal came from Austria. Sauer is

[Continued on page 3]

THE GERMAN MYTH

[Continued from page 2]

a Viennese, though born in Hamburg. D'Albert was born in Glasgow, Scotland, while De Pachmann is a Pole.

Now so far as opera is concerned.

Italian opera in Germany is a weird thing. Anybody who has ever heard "Aïda," especially in a minor German city, will agree.

Only recently Dr. Richard Strauss suggested, as a means of doing away with what he called "Germany's operatic misery," that three or four of the cities of twenty-five thousand inhabitants, or more, should get together and combine their resources, so as to get something like a decent standard of operatic performances.

If you want to hear a fine Wagner performance, you need not go to Germany. You can hear it right here in New York or Chicago, and also in London.

Prices for opera, it is true, are cheap in Germany, one of the reasons being the poor salaries paid to the singers, especially to the chorus and musicians. And then there is the state and municipal support given to opera.

Berlin is the piano center of the world. Admitted. But few of the recitals are of high rank. One of the reasons is that so many people, especially young Americans, are anxious to start concert careers there. They spend money to get criticisms from the German press, which are worth little or nothing.

As to Military Bands

There are many fine military bands in Germany, but not one superior to our Sousa's, as was proven when Sousa took his band through Europe not so long ago.

There are some fine teachers in Germany, but by no means superior to the American teachers and others in this country, whether for instrumental or vocal work. In the case of leading German teachers, unless a student is well advanced and has considerable talent, he or she is apt to be handed over to a "vorbereiter"—or assistant—generally a pupil who is paying for his lessons that way.

To hear Germans talk—that is, Germans in Germany—you would think that as soon as a celebrated composer brings out a new work, it will be produced in Berlin. Before six months, New York will have it, and that will be months before it will be heard in Berlin. In Berlin the people are so over-sated with music that they have become blasé. They are musically over-educated.

The result of the high degree of musical knowledge and culture in Germany is that it has been used as a cloak for an army of fakers, who pose as musical experts and teachers, whose special prey are Americans.

Let us never forget that all the great composers of which Germany is so proud to-day, including Liszt, who was, by the bye, more Hungarian than German, never received any recognition from their own compatriots until it was too late, or till after they were dead like Schubert. Read the biography of Wagner and realize how he was maligned by his compatriots, the Germans, till the crazy King Ludwig of Bavaria took compassion on him. Beethoven was of Holland descent.

But for all that, Germany has claimed and will continue to claim everybody and everything of eminence in music, art, science, literature, as her own. Indeed, only recently, as we know, an effort has been made to prove that Shakespeare is more German than he is English!

Method in the Madness

In all this madness, however, there was method! It brought money to the grist mills in Germany that were grinding out war munitions, preparing food supplies, for the great day when the strike would be made for world dominion. Furthermore, the German High Command realized long ago that through German music, through the German musicians, through the German conductors, they had access to the innermost circles of life, all over Europe, in this country, and as we know through the internment of Dr. Muck of the Boston Symphony, of Dr. Kunwald, of the Cincinnati Symphony, they used this power not only for propaganda, but for the most nefarious assaults upon the welfare and very lives of our people.

The Reichstag—Germany's Impotent Parliament

It is natural that Americans, accustomed to the proceedings in their own national and state legislatures, having also some knowledge of the methods pursued in the English and French parliaments, would be inclined to consider the Reichstag, the German parliament, as an institution which conforms, in a general way, as a representative body, to the governments of the leading nations.

As a matter of fact, the Reichstag is politically impotent. It has about as much influence as a debating club in a small American university.

In his illuminating work, "Behind the Scenes in the Reichstag," Abbé E. Wetterle, who was for sixteen years a deputy, gives a circumstantial account of the proceedings, how the Reichstag is run, and shows conclusively that while there are apparently a number of parties, Conservatives, Socialists, the Catholic Center, they are all a unit in absolute subservience to the militarist power. The Chancellor and the ministers have no responsibility to parliament. Their responsibility is to the military High Command, and finally and absolutely to the Emperor himself. No individual in any party can even make a speech, except with the consent of the head of his party, w[illegible] is always more or less concerned with deals with the Chancellor.

Furthermore, for years past all the various parties have relegated their particular demands to the background, in order to take part in the great national concentration which, in the three military bills of 1911, 1912 and 1913 clearly announced that the fatal day for a world's war, for world dominion, was approaching. In the tribune and lobbies of the Reichstag they talked solely of "world politics."

Germany's Moral Degradation

It has been said, with truth, that the only just criterion of the civilization of a people is the ability of the individual to use the opportunity given him, under protection of law and the government, so as to enable him to become a useful, law-abiding, happy citizen, with a home of comfort and a family that respect him and whose members shall have, in their turn, even better opportunities than he enjoyed. From this point of view let us see where Germany is to-day and where she has been tending.

Vaunting always her superior morality, especially in the North, where outwardly an almost Puritan asceticism was paraded in the family, where morality was proclaimed from the house tops, as well as from the pulpits, what is the truth?

The truth is shown not merely in the barbarism of the Germans in their attitude to women in the conquered countries, but in their attitude to their own women at home. More illegitimate children and more infanticide in Berlin than in any other city of the size in the world! Go to their own statistics, if you want to learn the truth.

And if you want to see what effect this war is having on Germany and what "Schrecklichkeit" leads to, go and read the orders that have been issued from the "All Highest," that it is the duty of every woman to have a child, whether she is married or not, as soon as she has reached even fifteen or sixteen years of age, and that it is also the duty of every man, even if he is married, to explain to his wife that there are other women who are not so fortunate to have a husband, or have lost one, and that it is his patriotic duty to go and cohabit with them, so as to make good the manpower lost through the war. Read the official orders issued to the men returning from the front, through sickness or injury, who are told to get busy, to take their pick of the unmarried women.

A coldblooded, official polygamy, the entire collapse of the family relation not only existing, not only winked at, but officially, publicly proclaimed in Germany!

The Real Conflict One Between a Gross and Bestial Materialism and the Spirituals

Is it not time "the German myth" was exploded? Is it not time that we realized that in this war it is, in the ultimate, a conflict between all that is gross, barbaric, brutal and bestial in human nature, used to-day by those who would establish for all time inherited power and the privilege of the few to exploit the many—between these elements, which see neither law, order nor morality in the universe and who would subject the world, the peoples thereof, their wealth and their very women to physical force supported by a ferocity and bestiality unparalleled in the history of the world; it is a conflict between these elements and the spirituals, law, honor, justice, truth, honesty, respect for women and for the miracle of motherhood.

For this the Allies, and finally this country of ours, have come into the struggle. It will surely help to bring what that struggle means to us all in this country, as well as to our Allies, if the writers, the thinkers, band together to explode "the German myth," and by unmasking "Kultur" expose to the world "the unspeakable beast!"

John C. Freund

AMERICA COMING

THE radically-changed attitude which the public of this country is taking to-day not only toward the young American musician, vocal and instrumental, but also toward the works of American composers, is one of the most encouraging signs of the present times in the world of music. Will this attitude of interest and encouragement continue? Have we come, at last, to the place where we accept an artist or a work on merit, without asking for the European stamp before we grant a hearing? Or will old conditions return when Europe is once more free of the war shadows?

It was with these problems in mind that the following query was submitted by MUSICAL AMERICA *to a group of leading men and women in the world of American music—impresarios, composers, singers and players:*

"Is the present interest in American music and musicians temporary, due to conditions that will change, or have we come to the real assertion of our musical independence?"

If you have the cause of American music at heart you will find much of interest in the thoughtful answers to this query, which are here reproduced.

"The war has brought us nearer to the Ideals of a National Music"

—Geraldine Farrar

OUT of the ravages of the present war has grown an influence which ought to be directed for great good in the musical life of America. The great upheaval abroad has been responsible for an influx of musicians —mainly Americans whose studies and engagements have been interrupted, but also a great many artists of all nationalities. But what do they find when they get here? That the available talent is already far in excess of the mediums through which it can be expressed. There are not one-tenth sufficient organizations to house the really good singers who are ready and eager to give expression to their art.

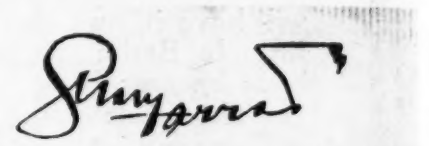


Photo by Townsend-Sarny Studios

On the other hand there exists also this condition, that thousands of communities throughout the United States are hungry for operatic music. That they are willing to pay the price is evidenced by the fact that tens of thousands of dollars are collected at the box office for single performances of grand opera companies (notably when the Metropolitan comes to town, which is in very few of the larger cities and at great intervals).

With the material at hand the signs of the times seem to point the way to the organization of municipal or subsidized opera companies. The Society of American Singers and like organizations should become excellent intermediate institutions for the employment of American talent in the English vernacular. Whether subsidized opera houses in America could be organized entirely by municipal support, or, perhaps, be partly underwritten by the municipal and partly by the Federal Government would, of course, come within the province of the bankers and Congressmen who would promote and maintain such a measure. From personal experience and observation in many countries I find that all peoples respond to some kind of music and it is reasonable to suppose that—granted adequate means and the civic pride of a given community—the public spirit will accept the municipal theater as important and as worthy of endowment as the Carnegie library.

While it is not probable that we shall see the prevalence of established opera companies in the secondary cities of this country during this generation, the time seems ripe for a strong impetus in that direction. In fact, for the last three or four years there has been an inspiration and an urge for musical expression, manifested by the organization of community choruses, by public concerts in the parks, participated in by well-known singers and given under the auspices of the municipality, not only in New York but in scores of cities from coast to coast, which can not but be a forerunner of what we are hoping for in our national music. We also know that there are many fine-spirited souls possessed of the necessary ambition and talent, who are even now laying a foundation and stimulating others in an endeavor to make municipal opera a positive result. Every effort, no matter how small, brings us nearer to the vision of the idealists—among whom I count myself—of making America as rich in music as she has proven herself in many sterling qualities.



"We are coming to know our own musicians"

—William Wade Hinshaw

ANSWERING your query as to whether I think that the present indications of the ascendancy of American music and American singers and musicians is simply spasmodic, as a result of war conditions, or whether it is the beginning of a really genuine independence, I would say that I believe and hope that the latter case is the true condition and that American musicians (singers, composers and players of various instruments) are now having an opportunity as a class to show what they are worth; that, being singled out as a class through war conditions, they are rapidly gaining the respect and admiration of not only their own countrymen, but of all nations who are fortunate enough to hear and to know them. We are coming to know our own musicians, not only the native born, but the musicians who have chosen America as their land by adoption, and I am quite sure that no fair minded person can truly say that our musicians are second to any in the world.

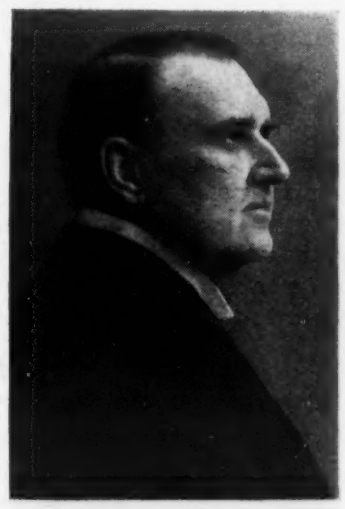
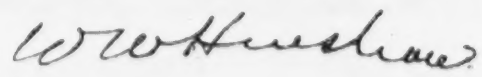


Photo by Pach Bros.

We have the greatest teachers in the world in all lines of musical art; some native born and some not, but none the less Americans. We have every facility for learning. All that we lack is opportunity or outlet for our talented young artists, so that they will not be compelled to go abroad in order to gain experience and make careers. When we shall have established opera comique in the various cities of America, there will then be fields of work aplenty for all and there will be no occasion for our talent to seek an outlet abroad; we can keep them all at home and save them all of the heartbreaking experiences and the millions of dollars that are spent in useless effort in foreign countries. The money spent in one year abroad by our young students of musical art would be ample to finance opera comique in many cities in America. All we need is to give opportunity at home for our own artists, and not to insist upon their going abroad to gain acclaim in order to come home and earn a living after having spent their all—money, health, youth and strength. This is what we are hoping to accomplish through the Society of American Singers. Can we do it? Yes, if we all get together and co-operate to the fullest extent. I hope to be authorized soon by the Board of Directors of the Society to extend to all musicians an invitation to join us, either as member artists or as associate members. Let me emphasize that we are not in any sense in competition with the wonderful Metropolitan company, nor Mr. Campanini's splendid Chicago company. We are proud of these two organizations and hope to develop artists for them. But we are working for quite another ideal, that of opera for and by Americans, at the people's prices. When this is accomplished, America will be independently musically. Nothing else lacks.



"The Spirit, Now Alive, Must Never Die"

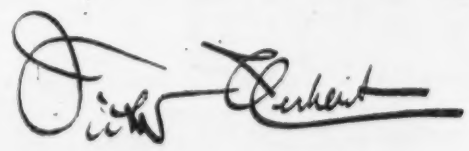
—Victor Herbert



Photo by White

I AM convinced that the present wonderful arousing of a more enthusiastic patriotism and national pride, is having its effect on our arts and their development.

This spirit, now alive, must never die, and it will serve to make our artistic independence a permanent one.



INTO ITS OWN, MUSICALLY

"Artistic Reaction Certain After the War—America Will Profit"

Giulio Gatti-Casazza



Photo © by Mishkin

ALL are agreed that we have been passing through a most distressing period. After the war, the American people, like all others engaged in this war, will want to have its horrors dissipated from their minds. It was so after the wars of the French Revolution and First Empire. Then came the great development of the lyric theater. Recall Weber, Rossini, Auber and other operatic composers of those times. American composers, in my opinion, will have a wonderful opportunity after the war if they first will learn to take an absolutely practical view of the limits and purposes of the theater. Americans are the most practical people in the world, therefore more than any others, their composers should realize that the theater, which of course includes the opera, is to entertain, to divert the public and to appeal to its emotions —not to bore it. If the public is induced to attend the theater to go to sleep, after a while it will discover that it is much more comfortable and less expensive to stay at home and go to bed.

Giulio Gatti-Casazza

"This is the Opportune Moment for American Music"

—Reginald de Koven



Photo by Bain News Service

I BELIEVE this is the opportune moment for American music. A nation that can send eighteen hundred thousand men to battle for an ideal must surely rise above the sordid things, and produce something great in art. I have always believed that a country's art depends upon the national feeling of unity. The millions of men we have sent over are a composite of many nationalities, and all these have been fighting side by side with the same purpose and ideals, and, surely, this must result in greater unity of national feeling. Already we have produced a new physical type, as can be seen in our marching men; a new type created by the coincidence of working together and thinking together. The real beginning of American music was after the Spanish-American war when, for the first time, North and South combined for a common ideal. Although there has been much music in America, there has been so far little distinctive American music, and this very moment, with its tremendous forces for unifying our country, will, I hope, give impetus not only to music but to other artistic endeavors. It is a moment full of hope.

Reginald de Koven

"America's Musical Assertion of Herself Has Come to Stay"

—Mrs. H. H. A. Beach



Photo by Apeda

PROPHECY is always dangerous, but my personal belief is that "America's musical assertion of herself" has come to stay. For many years the country was in bondage to the idea that music, in order to be good, must come from abroad, especially from Germany. This was doubtless a relic of the period when we had little to assert for ourselves, and were dependent upon the masterworks of the older nations. Little by little has come the change, and the realization that good things were being produced here in our own land. At last there came the climax of separation from Germany. We broke off far more than "diplomatic relations" even with our first blow. We broke with a long past of submersion in German ideas, musical and otherwise. It does not seem possible to me that we can ever return to our former submissiveness. Having acquired the habit of independence, we are hardly likely to recede from the standpoint reached by such hard-fought battles and tremendous sacrifice of life and treasure. In time we shall regain our old love for the classics which belong to the world more than to any one country, but our old slavery to a mistaken theory will be swept away into "the limbo of forgotten things."

Amy M. Beach

"We Shall Evolve a Real School of National Art, Literature and Music"

—Maud Powell

THIS new "finding ourselves" musically is not a mere passing phase. The question is so large and involves so many interlocked developments in other arts and sciences, to say nothing of our national soul awakening, that it were impossible to go into the subject thoroughly in a few words. I venture to hazard, however, that music will be democratized and brought to the great public more than the world has dreamed of heretofore. The process will not so much benefit music per se, as it will benefit that same great public. America has been the land of opportunity for untold thousands of emigrants who have come to us from all quarters of the earth. Their children have received, in most instances, a pretty good common school education and have gone out into the world to succeed better than they could have hoped to succeed in the old country. What has this done to us as a nation? We are quick, brainy, full of mental vitality and nervous energy; we are straightforward, democratic, practical. We have amazing inventiveness and have established institutions for the benefit of the great public. We have most of the virtues that one might care to enumerate—but not for one moment can we pride ourselves on being cultured. (The reader must not confuse culture with obnoxious "Kultur," which is another thing altogether.) Now, I feel that as we have raised standards of education, and of opportunity for the *masses* in this great democracy of ours and have given every man a chance to live and to have his say in the government, so shall music in its process of democratization gain a great vitality and make a new place for itself in the world. It will become a necessary part of the people's individual life, their family life, their civic and national life. What the art gains in this evolution of robustness it will lose in distinction and "apartness." It will be democratic—not aristocratic. It will be cast in trenchant, unbefurbelowed workday form. It will strike between the eyes and find its way straight to elemental reaction in the heart—as Sousa's marches find their way thither through the toes!



Photo by Bushnell

Out of all this, in good time, say in several generations, we shall probably evolve a real school of national art, literature and music. Why think about that now? Such things must come, evolve, normally—else they are likely to be artificial and unlasting.

Maud Powell

INDEX TO "SPECIAL FALL ISSUE" ADVERTISEMENTS

A — Page

Adler, Josef ... 158
Aeolian-Vocalion, inside front cover
Alchin, Carolyn Alden ... 148
Alcock, Bechtel ... 62
Alcock, Merle ... 27
Alda, Frances ... 38
Althouse, Paul ... 61
American Conservatory of Music ... 52
American Institute of Applied Music ... 108, 158
Angeri, Mme. Matilda ... 158
Arden, Cecil ... 88
Artmusic, Inc ... 172
Art Publication Society ... 84
Atwood, Martha ... 118
Augustine, Robert ... 157
Austin-Ball, T. ... 112
Avery, Stanley R ... 215
Axman, Gladys ... 88

B

Backus-Behr, Ella ... 158
Baggett, Martha M ... 144
Baker, Elsie ... 174
Baldwin Piano Co., The ... 157
Balfour, Constance ... 52
Bangert, Louis J ... 89
Barbe, Allee ... 32
Baret, Berthe ... 202
Barrère Ensemble ... 56
Barrows, Harriot Eudora ... 164
Barstow, Vera ... 116
Bastedo, Orrin ... 106
Bauer, Harold ... 40
Beach, Beulah ... 62, 136
Beach, Mrs. H. H. A ... 108
Becker, Gustav L ... 205
Beddoe, Mabel ... 82
Behning Piano Co., lower half inside back cover
Behymer, L. E ... 146
Bendix, Max ... 158
Benedict, Ethel ... 180
Berkshire String Quartet ... 27
Berúmen, Ernesto ... 132, 221
Bideau, Edith ... 132
Biltmore Morning Musicales ... 47
Bimoni, Alberto ... 112, 196
Birchard & Co., C. C ... 112
Bispham, David ... 77, 184
Blanchard, Octave ... 138
Bland, John ... 177
Boosey & Co ... 104
Boston Music Co., The ... 196
Bostonia Sextette Club, The ... 118
Brady, William S ... 56, 173
Brahms Quartette, The ... 113
Braslau, Sophie ... 30
Braun, Alois ... 144
Breed Studios, The Leila A ... 180
Breeskin, Elias ... 64
Brooklyn Institute of Sciences, The ... 196
Brown, Eddy ... 41
Brown, Leila C ... 166
Brown, May Laird ... 158
Buck, Dudley ... 120, 140
Burleigh, Cecil ... 158
Burnham, Thuel ... 114
Bush & Lane Piano Co ... 232
Butler, Hanna ... 180
Buzzi-Peccia, A ... 100
Byrd, Winifred ... 78

C

Campanari, Giuseppe ... 158
Campanini, Cleofonte ... 186
Campbell, Elizabeth ... 78
Capon, Miriam S ... 158
Carl, William C ... 157
Carpenter, Hazel ... 148
Carter, Ernest ... 158
Caruso, Enrico ... 50
Casals, Pablo ... 187
Case, Anna ... 50
Cavelle, Erna ... 208
Chalif's Auditorium ... 134
Chamber Music Society of San Francisco ... 150
Chapin, Marion ... 154
Charlton, Loudon ... 40, 41
Cheeswright, Frederick H ... 164
Chicago Conservatory ... 180
Chicago Mendelssohn Club ... 138
Chicago Opera Association ... 186
Chicago Symphony Orchestra ... 71
Chickering & Sons., upper half inside back cover
Christie, Winifred ... 100
Church Co., The John ... 91, 108, 179, 190, 216
Cincinnati Symphony Orchestra 24
Clark, Charles W ... 164
Clark, Seth ... 89
Clarke, Rebecca ... 158
Claussen, Julia ... 41
Clemens, Clara ... 152
Colbert, Jessica ... 151
Cole, Ethel Cave ... 120, 158
Columbia Graphophone Co ... 36
Comstock School of Music, Elinor ... 164
Conde, Marie ... 172
Conklin, Sibyl ... 114
Consolvo, Blanche ... 160
Cook, Elsa Lyons ... 118

Page

Copeland, George ... 40
Cottlow, Augusta ... 32, 196
Coxe, Calvin ... 113
Craven, Carl ... 204
Cryder, Mary A ... 197
Curci, Gennaro Mario ... 164
Curtiss, Caroline ... 48
Czerwonky, Richard ... 52

D

Da Costa, Blanche ... 110
Daddi, Francesco ... 231
Dadmun, Royal ... 32
Dalber, Jules ... 78
Daley, John ... 77
Dambois, Maurice ... 41
Darvé, Lavinia ... 178
David, Mr. and Mrs. Ross ... 158
Davis, Mrs. Susan Hawley ... 158
Dawson, Ida Fowler ... 196
de Kyzer, Marie ... 76
De Lima, Edna ... 61
de Lutèce, Trio ... 56
De Phillippe, Dora ... 32
De Stefano, Salvatore ... 32
de Tréville, Yvonne ... 118
De Vere, Clementine ... 48
Diaz, Rafaelo ... 172
Ditson Co., Oliver 79, 99, 111, 115, 122, 126, 127, 133
Doak, Saba ... 165
Doyle, Frank E ... 162
Dubuque Academy of Music ... 217
Duncan, Isadora ... 40
Dunning, Carrie Louise ... 48
Dubinsky, Vladimir ... 142

E

Eldridge, Alice ... 182
Ellerman, Amy ... 113
Ellis, C. A ... 178
Ellison-White Conservatory of Music ... 159
Elman, Mischa ... 47
Evans, Edith ... 126
Ezerman, D. Hendrik ... 176

F

Faas, Mildred ... 108
Falk, Jules ... 130, 173
Falk, William J ... 158
Fanning, Cecil ... 160, 166, 194
Farrar, Geraldine ... 178
Ferguson, Lydia ... 114
Ferrari, Leonora ... 190
Finnegan, John ... 135
Fiqué, Carl ... 196
Fiqué, Katherine Noack ... 196
Fischer & Bro., J ... 118, 122
Fitziu, Anna ... 42
Flammer, Harold ... 207, 212
Fletcher Music Method School, The ... 162
Flonzaley Quartet ... 41
Fontrese, Marguerite ... 78
Formes, Carl ... 32
Fox, Dorothy ... 116
Fox, Félix ... 176
Fox, Oscar J ... 144
Fox-Buonamici School ... 162
Franko, Nahan ... 130
Fuka-Pangrac, Anna ... 178

G

Gale, Florence E ... 182
Gallico, Paolo ... 108
Galli-Curci, Amelita ... 38, 170
Gallo, Fortune ... 80
Gallo, Stanislao ... 176
Ganapol School of Musical Art. 177
Ganz, Rudolph ... 38
Garden, Mary ... 78
Gardini, Nelli ... 78, 207
Garretson, Dewitt Coutts ... 89
Gates, Lucy ... 54
Gauthier, Eva ... 32
Gegna, Max ... 78
Gemunder, Tilla ... 168
Genovese, Mme. Nana ... 131, 134
Gentle, Alice ... 30
Gescheidt, Adelaide ... 187
Gibson, Dora ... 65
Gideon, Constance and Henry ... 176
Gimbrere-Duberta ... 32, 33
Given, Thelma ... 50, 52, 164
Godowsky, Leopold ... 59
Gogg, Selma ... 180
Golding, Kathleen Bennet ... 204
Gomph, William J ... 89
Goode, Blanche ... 102
Gordon Operalogs, The Philip ... 221
Gould, Herbert ... 180
Grand Opera Quartette, The ... 50
Gray Co., The H. W ... 77
Greene, Walter ... 65
Grey, Katherine ... 201
Griffith, Mr. and Mrs. Yeatman. 113
Gude, Louise ... 146
Guilbert, Yvette ... 66
Gunn, Kathryn Platt ... 112, 140
Gunnar-Peterson, Edna ... 138
Gunster, Frederick ... 160
Gurney, Henry ... 184
Gutman, Elizabeth ... 107

H

Hackett, Arthur ... 178
Hageman, Richard ... 90
Hahn, Carl ... 216
Hall, Walter Henry ... 158
Hamlin, George ... 61

Page

Hanbury, Vahrah ... 136
Harris, Estelle ... 140
Harris, Victor ... 136
Harrold, Orville ... 77
Harvey, Evelyn ... 144
Havens Trio, The ... 162
Hayes, Roland W ... 176
Healy, Frank W ... 151
Hempel, Frieda ... 83
Hemstreet, Frank and Lillian Miller ... 158
Henrotte, Pierre ... 78
Heyward, Lillian ... 126
Hill, Jessie Fenner ... 158
Hills, Charlotte Williams ... 176
Hindermyer, Harvey ... 62
Hinds, Hayden & Eldredge ... 138
Hinkle-Witherspoon, Florence. 202
Hochstein, David ... 32
Hodgson, Leslie ... 184
Hoffman, Grace ... 140
Holman, E. Alice ... 144
Holmquist, Gustaf ... 194
Houston Conservatory of Music. 181
Howell, Dicie ... 76
Howe, Mary Helen ... 197
Hubbard, Arthur J ... 158
Huffmeyer, Stella ... 144
Huhn, Bruno ... 126
Hull, Charlotte Leslie ... 161
Humphrey, Frances Helen ... 89
Hunt, Helen Allen ... 160
Hurlbut, Harold ... 122
Huss, Mr. and Mrs. Henry Holden ... 173
Hyde, Robert E ... 190

I

Institute of Musical Art of New York ... 138, 170

J

Jacobinoff, Sascha ... 55
Jamieson, Margaret ... 76
Jelenek, Paul ... 112
Jones, Elizabeth ... 32
Jones, Mrs. Fred ... 144
Jordan, Mary ... 41

K

Kantner, Clifford W. and Master Jean ... 155
Kates, Adeles ... 136
Kaufmann, Minna ... 158, 184
Keedick Lecture and Musical Bureau, The Lee ... 118
Kelly Co., O. S ... 137
Keniston, Florence ... 77, 134
Kerns, Grace ... 196
Kerr, U. S ... 135
Kimball Concert Hall ... 30
Kindler, Hans ... 136
King, Frederick ... 141
Kingman, Edith ... 44, 157
Kingston, Morgan ... 52
Klee, Eugen ... 104
Klibansky, Sergei ... 66, 158
Kline, Olive ... 110
Klink, Frieda ... 126
Knabe & Co., Wm., lower half outside back cover
Knapp, George Edwar ... 79
Knight, Josephine ... 176
Koemmenich, Louis ... 126
Kranich & Bach ... 224
Kürsteiner, Jean Paul ... 114
Kurtzmann & Co., C ... 232

L

Labarthe Pianoforte School ... 180
La Croix, Aurore ... 104
Lamont, Forrest ... 32, 218
Laparra, Raoul ... 40
Lashanska, Hulda ... 32, 34
Laurenti, Mario ... 68
Lawson, Franceska Kaspa ... 197
Lazaro, Hipolito ... 30
Lazzari, Carolina ... 38, 39
Learned, Ellen ... 170
Leman, J. W. F ... 204
Leps, Wassili ... 116, 182
Letz Quartet ... 32
Leveroni, Mme. Elvira ... 176
Levitzki, Mischa ... 64
Levy, Heniot ... 180, 217
Ljungkvist, Samuel ... 136
Loesser, Arthur ... 77
London, Marion ... 48
Los Angeles Symphony Orchestra ... 147
Louisville Conservatory of Music ... 188
Luckstone, Isidore ... 158
Lund, John ... 89
Lyceum Arts Conservatory ... 165
Lyndgren, Lydia ... 46

M

Maazel, Marvin ... 50, 226
Macbeth, Florence ... 65
MacBurney Studios, Inc ... 180
Macdonald, Harriet Bacon ... 48
MacPhail School, The ... 215
Madden, Lotta ... 32
Madison, Clara D ... 144
Manny, Germaine ... 78
Marks, Mrs. L. L ... 144
Martinelli, Giovanni ... 50
Martino, Alfredo ... 126
Martucci, Paolo ... 196

Page

Mason, Edith ... 201
Master School of Music ... 158
Matzenauer, Margaret ... 60
Mayer, Daniel ... 64, 65
Mehlin & Sons, Paul G ... 232
Meisle, Kathryn ... 108, 164
Melba, Nellie ... 176
Melis, Marta ... 110
Mendel, Isidor ... 84
Menges, Isolde ... 48
Menth, Herma ... 140
Metropolitan Musical Bureau, The ... 50
Metropolitan Opera House Orchestra ... 50
Meyer, Julius William ... 140
Mickwitz, Harold V ... 165
Middleton, Arthur ... 61
Miller, Reed ... 62
Miller, Rosalie ... 32, 194
Miller Vocal-Art Science ... 187
Minneapolis Symphony Orchestra, The ... 72
Miura, Mme. Tamaki ... 120, 164
Moglie, Albert F ... 170
Morenzo, Paul ... 68
Morgan, Maud ... 158
Morgana, Nina ... 50
Morrey School of Music, The Grace Hamilton ... 167
Morris, Edward ... 32
Morris, Etta Hamilton ... 196
Morris, Gretchen ... 76
Moses, Leila Tyndall ... 158
Mukle, May ... 62
Munson Institute of Music, The. 196
Murphy, Lambert ... 30, 170
Music League of America, The. 33
Music Service Co ... 176
Muzio, Claudia ... 70
Myer, Edmund J ... 158
Myers, Henry I ... 177
McCarthy, Helen ... 68
McCarthy, Ida ... 162
McCormick, Jean ... 135
McCormack, John ... 38, 62
McDonough, Anne ... 158

N

Namara, Marguerite ... 47
Narelle, Marie ... 112
National Conservatory of Music of America, The ... 99
Neergaard, Leore ... 170
Nevin, Olive ... 131
Newkirk, Lillian Sherwood. 155, 158
Nichols, Marie ... 176
Nielsen, Alice ... 69, 173
Niessen-Stone, Mme. ... 82, 158
Noe, Emma ... 78, 165
Novaes, Guiomar ... 40

O

Oppenheimer, Selby C ... 150
Ornstein, Leo ... 152
O'Shea, John A ... 176
Otis, Florence ... 112

P

Packard, Nellie Evans ... 162
Papalardo, Arturo ... 136
Pavloska, Irene ... 7
Peabody Conservatory ... 131
Peavey, N. Val ... 158
Pelton-Jones, Frances ... 138
Peralta, Francesca ... 78
Perfield, Effa Ellis ... 131
Pescia, Chev. Astolfo ... 132, 196
Peterson, May ... 32, 33
Philharmonic Society of New York ... 22
Philips, Arthur ... 138
Phippen, Joshua ... 176
Pierce, Adelaide ... 115
Powell, Douglas ... 158
Powell, John ... 82
Powell, Maud ... 91
Proctor, Warren ... 78
Pyle, Wynne ... 178

R

Raab, Alexander ... 180
Raisa, Rosa ... 78
Rankin, Adele Luis ... 158
Rankl, John R ... 180
Raymond, Ibbie ... 30
Reed-Hosford Music School, The ... 48
Regneas, Joseph ... 75
Renard, Rosita ... 178
Rice, Leon ... 102
Rivordi & Co., G ... 212
Rider-Kelsey, Mme. ... 96
Ridgely's Band ... 160
Riegger, Niera ... 68, 168
Riemenschneider, Albert ... 166
Rihm, Alexander ... 164
Rimini, Giacomo ... 78
Ringo, Marguérite ... 125
Rio, Anita ... 140
Roberts, Emma ... 64
Roberts, George ... 130
Robeson, Lila ... 77
Rogers, Francis ... 158
Romberg, Walter ... 144
Rosenblatt, Josef ... 32, 35
Rosenfeld Piano School, The Maurice ... 165
Rothwell, Walter Henry ... 108
Rubinstein, Arthur ... 48

Page

Russell, Alexander ... 112
Russian Symphony Society ... 64
Ryder, Theodora Sturkow ... 190

S

Saar, Louis Victor ... 190
Saenger, Oscar ... 1
Saerchinger, Mme. Anna De Makai ... 174
St. Erik Society for the Advancement of Swedish Music ... 118
Salvini, Mario ... 140, 152
Salzédo, Carlos ... 56
Samoiloff, Lazar S ... 124
San Carlo Grand Opera Company ... 80
Sapio, Romualdo ... 48
Saylor, Rodney ... 148
Schirmer, G ... 187
Schkoinik, Ilya ... 32, 187
Schramm, Gilbert ... 144
Schumann-Heink, Ernestine ... 58, 131
Scott, Henri ... 27
Scotti Grand Opera Company, The ... 50
Seidel, Toscha ... 50, 51
Sharlow, Myrna ... 140
Shattuck, Arthur ... 105
Shaw, Harriet A ... 131
Shaw, Harris S ... 162
Shawe, Loyal Phillips ... 176
Shephard, Betsy Lane ... 32, 187
Siever, Alice ... 106
Simmons, Louis ... 160
Simonsen, Axel ... 148
Sims, Hattie Louise ... 205
Sittig Trio, The ... 158
Slocum, Blanche ... 190
Smith Studios, The Ella May. 166
Smith, Ethelynde ... 106
Smith, Mr. and Mrs. H. Augustine ... 176
Sorrentino, Umberto ... 152
Sousa's Band ... 160
Spargur Quartet, The ... 155
Sparks, Lenora ... 65
Speke-Seeley, Henrietta ... 158
Spross, Charles Gilbert ... 91, 158
Sprotte, Sanna Ruzina ... 147
Stanley, Helen ... 40
Stapleton-Murray, Marie ... 68
Steinfeldt, J. M ... 144
Steinway & Sons, upper half, outside back cover
Stephens, Percy Rector ... 120
Sternsdorff, Else ... 144
Stieff, Inc., Charles M ... 222
Stillman, Louis S ... 126, 136
Stracciari, Riccardo ... 74
Straus, Henrietta ... 148
Sundelius, Marie ... 92, 221

T

Terry, Robert Huntington ... 140
Teyte, Maggie ... 32
Thatcher, Burton ... 165
Thibaud, Jacques ... 40
Thompson, Edith ... 160
Thompson & Co., C. W ... 160
Thorner, William ... 154
Tiffany, Marie ... 172
Tollefsen Trio, The ... 82
Torello, Anton ... 172
Torpadie, Greta ... 32
Torrence, Marie ... 188
Tracey, Minnie ... 148
Trnka, Alois ... 68
Tuckerman, Earle ... 52
Tyroler, William ... 135

U

University Extension Society ... 176
University of Southern California (College of Music) ... 118

V

Valerie, Mme. Delia ... 110
Van der Veer, Nevada ... 62
Van Gelder, Marie ... 126, 158
Van Gordon, Cyrena ... 46
Van Pyk, Tor ... 165
Van Yorx, Theo ... 158
Vaughn, Walter ... 32
Viafora, Gina ... 125
Vidas, Raoul ... 32, 33
Virgil Piano Conservatory ... 157
Votichenko, Sasha ... 98

W

Wachtmeister, Axel Raoul ... 108
Wadler, Mayo ... 194
Wagner, Charles L ... 38
Wait, Barbara ... 190
Warford, Claude ... 140, 158
Warren, Frederic ... 140
Warren, Minnette ... 182
Weaver Piano Co ... 232
Weigester Studios of Vocal Music ... 112
Weiller, Helen ... 178
Wells, John Barnes ... 130
Werrenrath, Reinald ... 27
Weston, A. Campbell ... 158
Wharry, Aurelia ... 179
Wheatley, Walter ... 192
Whipp, Hartridge ... 116
White, Priscilla ... 162
Whitehill, Clarence ... 78
White-Smith Music Publishing Co ... 126
Wilcox, John C ... 206
Wiley, Harry N ... 140
Wilkinson, Winston ... 46
Williams, Irene ... 77
Williams, Thomas ... 158
Wilson, Raymond ... 140
Winn, Edith Lynwood ... 176
Witherspoon Studios, The ... 104
Witmark & Sons, M ... 86
Wittgenstein, Victor ... 88
Woelber School of Music, The. 196
Wood-Jess, Grace ... 147
Wood Music Co., The B. F ... 225

Y

Yamada, Koscak ... 78
Yerbury, Charles S ... 196
Yon Studios, The ... 52, 160
Y. M. C. A ... 184

Z

Zay, W. Henri ... 164
Ziegler Institute of Normal Singing ... 158
Zimbalist, Efrem ... 26
Zoellner Quartet ... 148
Zuro, Josiah ... 112

The Golden Voice Is Unheard But Caruso Still Reigns Supreme in the "Movies"



Scenes from the Film Play "My Cousin," with Caruso as the Star

IF Enrico Caruso were not a great tenor he might have been a greater actor. Circumstantial evidence in support of this assertion is found in "My Cousin," Caruso's first Artcraft picture, which was scheduled for release Oct. 20 until influenza turned all plans awry. Indeed, those who have enjoyed a private view of "My Cousin" go so far as to say that Caruso is a better actor than his famous countryman of former days, the elder Salvini. This is fortunate for the audience; for in this first picture Caruso plays dual rôles and so occupies the center of the stage most of the time, except when he has to yield it to himself in his other character. Sometimes he is on the stage simultaneously with himself, thanks to the most perfect example of double exposure the "new art" has produced. In one of the closing scenes he shakes hands with himself, which is something Salvini never had the pleasure of doing. His second Artcraft picture, "Prince Cosimo," affords an apportunity for a faithful reproduction of the Italian throne and throne room, in addition to a character for the star totally different from either of his first two parts. And the joke of it is that whereas Caruso would not hear of such a preposterous proposition when he was first asked to appear in "the movies," he became so fascinated with his new calling that on his wedding day he motored straight from the church to the private projection room of the Famous Players-Lasky Corporation where he and his bride began their honeymoon with a view of his first film.

SUPERSTITIOUS? NEVER!—THAT IS, HARDLY EVER

Your Operatic Star Doesn't Believe in the Magic of Signs; But Then, It's Always Better to Be on the Safe Side! Step Ladders, Shoes on the Shelf, the Whistler in the Dressing Room, the Charmed Ring and Other Bêtes Noires of Stagedom

By MAY STANLEY

HAVE you a little superstition in your home? Or, to be exact, in your dressing room, for it is in the latter spot that spells and magic abound. Here it is that ruthless spirits wait to cast malevolent charms on one's voice or cause one's memory to falter. Back of the opera stage lies the magic land of "never, never," where the fates may be propitiated by the eating of prunes and where bad luck is courted by whistling in one's dressing room.

Ask any singer you know what his or her pet superstition is.

"I haven't any superstitions," is the immediate answer, "but—."

"Yes, but?" prompts the inquirer hopefully.

And then some of the magic of "never, never" land is revealed. Perhaps one singer has found bad luck pursues her if some one whistles in her dressing room. This, by the way, is a belief which is shared by men and women of both the operatic and theatrical world and as a result of this conviction much useless noise back of the stage has been eliminated. And every one of us has learned how to help some one through a difficult part by holding the fists tightly clenched, thumbs in. Psychologists would tell us that it is the mental concentration for success that helps—but *we* know that the virtue lies in the tightly clenched fists.

Everyone is aware that fairies may not cross running water—but fairy tales may. So the greater number of current beliefs in good forces that must be propitiated and evil ones that may be routed come across water from the early days of Italian opera.

Every true Neapolitan will tell you that ingenuity and promptness are required to ward off the evil eye, for all manner of misfortunes may befall one who chances to have the gaze of a cross-eyed person rest upon them. There are several ways of warding this off. Holding up the first and fourth fingers with the others clasped in the palm will do the trick—Caruso can show you how. Or you might adopt Marguerita Sylva's plan. To counteract the influence of cross-eyed persons the Belgian prima donna hastily ties a knot into her handkerchief. Also she wears an opal as a luck bringer. Most persons consider Friday a bad day on which to begin ventures, but it is Mme. Sylva's lucky day—only she does not laugh on Friday, for, if one does, one is just as certain to weep on Sunday. In the picture she is seen consulting the calendar for a lucky date to begin her tour—for thirteen is a lucky, not a hoodoo number with this singer.

Not Afraid of a Ladder

Paul Althouse "has no superstitions." Certainly not. And to prove it he illustrated his indifference to the curse which is supposed to fall on the person who passes under a ladder. And after he had posed, the Metropolitan tenor stooped hastily to pick up a pin—for all the world knows that "to see a pin and pick it up, all the day you'll have good luck." Also Mr. Althouse allows no one to meddle with his wigs or make-up box. The latter, by the way, is supposed to be especially fatal to a new production. Evidently "Tosca" must have suffered from some such malign influence, for it is widely known as a "bad luck" opera. Geraldine Farrar once sprained her ankle when jumping from the ramparts, as the ill-fated "Tosca." On one occasion when Caruso was singing "Tosca" with Fremstad, some one inadvertently trode on the famous tenor's foot, so that he limped through the rest of the performance. One young tenor who was singing in "Tosca" with Mary Garden made a wrong entrance and nearly disrupted the scene. "Isolde" is another opera with a long chain of accidents and misfortune back of it.

Almost every one in the operatic world considers peacock feathers unlucky. But not so Geraldine Farrar. The great singer's favorite fan is a huge one of peacock feathers, which she carries to the consternation of those who still consider that the brilliantly-hued feathers are harbingers of ill fortune. But then Miss Farrar's ancestry harks back to the land of good fairies, the land of nixies, pixies and leprechaun, so why should she fear the potency of peacock feathers?

Beware the Upper Shelf!

There are ever so many things that one may unwittingly do to court disaster. For example, Clara Clemens Gabrilowitsch opened a closet door suddenly one day to find that her maid had, all unthinkingly, placed a pair of shoes on one



Photo by Press Illustrating Service

Frieda Hempel Fastens Every Ornament on the Left Side as a Sure Spell Against Evil Fortune

of the upper shelves. And nothing in the world is so unlucky as to have shoes placed higher than one's head. To court fortune always put them on the closet floor. Mme. Gabrilowitsch also believes that it's very bad luck to retrace your steps when you've forgotten something. As a talisman against all ill fortune she wears a gold chain, set with opals, an heirloom in the Gabrilowitsch family, which was given her in her honeymoon days. With this chain on, she feels immune from malign influences.

Lucien Muratore occasionally takes look at the future through the medium of the cards, and is careful to leave a building by the same door at which he entered it. This latter belief holds no terrors for Claudia Muzio, in fact, Miss Muzio feels that she is safeguarded from wicked magic when she



Photo by Press Illustrating Service

Thirteen Is a Lucky Number for Mme. Marguerita Sylva

wears her favorite flower, the daisy. In the picture she is shown with the daisy enchantment working in full force on the telephone. So you can readily see why it is that Miss Muzio never receives a disagreeable message.

The belief in the efficacy of prunes to ward off bad luck is an old and time-honored one. This belief happens to have very good physiological reasons, as the juices are just acid enough to clear the throat, but it is as a charm and not as a medicine that the prune is regarded with esteem in the operatic world. Frieda Hempel believes in the efficacy of prunes, but the charming soprano has a more powerful charm, for nothing can harm her so long as she fastens all her ornaments on the left side. So you will see Miss Hempel with her furs fastened on the left shoulder and her flowers worn on the left side, and when she is appearing in a new production or beginning a journey she invariably starts the journey toward the stage or railway station on her left foot.

Mabel Garrison has a lucky ring, a gift from her husband, without which she never appears on the stage. Also Miss Garrison knows that one leaves the door open to all sorts of unfortunate happenings if one does not put on the right stocking first, on arising in the morning.

No Brooches for Anna Case

Anna Case has no faith in the efficacy of donning an especial bit of apparel first, but she is firm in her determination not to accept a pin, knife or anything else sharp as a gift. It is bad luck, the lovely singer believes, and besides, it "cuts friendship." So, when any of her friends wish to present Miss Case with a bit of jewelry they have to avoid brooches. And you must not open an umbrella in Miss Case's home, nor lay a closed one on the bed; such procedure courts illness. On the other hand, she has no faith in the bad luck of peacock feathers, and to prove it is wearing a peacock gown this year that she says has brought all sorts of good luck with it—one might say, in its train.

But all other harbingers of good fortune pale into insignificance beside the good luck that follows touching a hunchback. Someone found a hunchback and took him back of the stage at the Metropolitan one evening when a new opera was being produced. No, I can't tell you the name of the opera for that would dispel the luck, but every singer who took part and who touched the hunchback has been going up and up the ladder ever since. If any hunchback wants attentions bestowed on him that a king—or a carpenter or any other magnate—might envy let him frequent the stage door at the opera on the night of a new venture. Also, he may have the magic power that the librettist and the composer frequently lack.

INDEX TO FORCASTS OF CITIES

Albany, N. Y.....202
Allentown, Pa. 182
Ann Arbor, Mich.....115
Atlantic City, N. J.....204
Austin, Texas 169, 170

Baltimore, Md. 171, 172
Bangor, Me. 225
Bethlehem, Pa. 117
Boise, Idaho 99
Boston, Mass. ..49, 53, 57, 63, 67
Brooklyn, N. Y.....43, 45
Buffalo, N. Y.....89, 93
Burlington, Vt. 111

Canton, Ohio 223, 224
Charleston, S. C.....184
Charles City, Iowa.....128
Chattanooga, Tenn. 121
Chicago, Ill. 73, 75 79
Cincinnati, Ohio 167
Cleveland, Ohio 97, 99
Colorado Springs, Colo.....202
Columbia, S. C.....128
Columbus, Ohio 166, 167

Dallas, Texas 219
Dayton, Ohio 168
Denver, Colo. 109, 111
Des Moines, Ia.....121
Detroit, Mich. 105, 107
Dubuque, Ia. 217
Duluth, Minn. 137

Erie, Pa. 122
Evansville, Ind. 142

Fitchburg, Mass. 123, 124
Fort Dodge, Ia.....222
Fort Wayne, Ind. 128
Fort Worth, Texas.....218
Flint, Mich. 103

Grand Rapids, Mich.....158

Harrisburg, Pa. 224
Hartford, Conn. 226
Houston, Texas 181, 182

Indianapolis, Ind. 209

Jacksonville, Fla. 170

Kansas City, Mo.....232

Lancaster, Pa. 231
La Porte, Ind.....133
Lima, Ohio 101, 103
Lincoln, Neb. 191, 192
Little Rock, Ark.....228
Lockport, N. Y.....160
Los Angeles, Cal.,
145, 146, 147, 148
Louisville, Ky. 185, 188

Memphis, Tenn. 212
Meriden, Conn. 167
Miami, Fla. 127
Milwaukee, Wis. 189, 191
Minneapolis, Minn. 215, 216
Montclair, N. J.....174
Montgomery, Ala. 220

Nashville, Tenn.....173
New Albany, Ind.....184
Newark, N. J.....221
Newark, Ohio 122
New Bedford, Mass.....195
New Haven, Conn.....133
New Orleans, La.....226, 227

Oberlin, Ohio 174
Omaha, Neb. 119
Ottawa, Can. 131

Philadelphia, Pa. 81, 85, 87
Pittsburgh, Pa. 129, 131
Portland, Me. 229
Portland, Ore. 159, 160
Providence, R. I.....175

Radford, Va. 208
Reading, Pa. 218
Richmond, Va. 192
Rochester, N. Y.....207
Rockford, Ill. 135

Saginaw, Mich. 155
Salina, Kan. 206
Salt Lake City, Utah....193, 195
San Antonio, Texas.....143, 144
San Diego, Cal.....199
San Francisco, Cal..149, 150, 151
San José, Cal.....213
Savannah, Ga. 211
Schenectady, N. Y.....167
Scranton, Pa.....210, 211, 229
Seattle, Wash.....153, 155
Selma, Ala. 180
Sioux Falls, S. D.....208
Sioux City, Ia.....214
Spartanburg, S. C.....144
Spokane, Wash. 204
Springfield, Mass. 151
Syracuse, N. Y.....183
St. Louis, Mo.....141, 142
St. Paul, Minn.....179, 180

Tacoma, Wash. 139
Tampa, Fla. 173
Terre Haute, Ind.....163
Toledo, Ohio 161
Topeka, Kan. 188, 214
Toronto, Can. 214
Troy, N. Y.....198
Tuscaloosa, Ala. 122

Utica, N. Y.....216

Vancouver, B. C.....222

Washington, D. C.....197, 198
Waterbury, Conn.....227, 228
Wichita, Kan. 200
Wilkes-Barre, Pa. 229
Winnipeg, Can.....205, 206
Worcester, Mass. 203

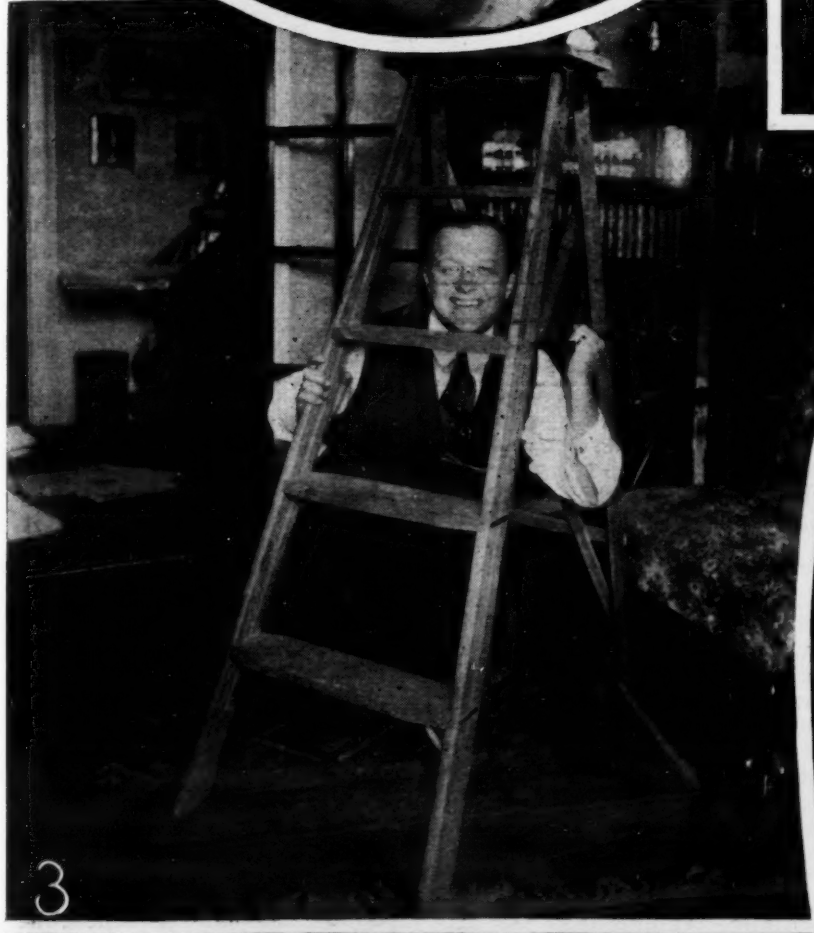
Yonkers, N. Y.....220
Youngstown, O. 222

Zanesville, O. 217

PET SUPERSTITIONS OF THE ARTISTIC TEMPERAMENT


1


2


3


4


5


6


7

Photos by Press Illustrating Service

They Are Not Superstitious—but—Mabel Garrison Will Not Sing Without Wearing the Ring at Which She Is Gazing in the Picture Shown Above (1); (2) Shows Anna Case Firmly Refusing to Accept a Brooch, Because It Is Bad Luck to Receive a Pin as a Gift; (3) Paul Althouse Is Seen Giving Proof of His Scorn of the Old Superstition That It's Unlucky to Go Under a Ladder; (4) Clara Clemens Gabrilowitsch Discovers That a Careless Maid Has Placed Her Shoes on a Shelf Higher Than Her Head—Always a Bad Luck Omen; (5) Geraldine Farrar Carrying the Peacock Feather Fan That Always Brings Her Good Fortune (Photo by White); (6) Lucien Muratore Taking a Look at the Future Through the Medium of the Cards; (7) Claudia Muzio's "Daisy Charm" Is Seen at Work

WHAT MUNICIPAL MUSIC IS DOING FOR BALTIMORE

And What Baltimore Is Doing for Municipal Music, as Set Forth by Maryland City's Progressive Executive, James H. Preston—The Municipal Band Fosters Musical, Patriotic and Social Spirits of Citizens—Visitors' Concert Series—"Symphony Orchestra's Popularity Surpassed Most Sanguine Expectations"

By JAMES H. PRESTON
Mayor of Baltimore

[*James H. Preston, Mayor of Baltimore, has consistently championed the cause of civic music. He represents the type of municipal executive to whom music means a vital thing in a city's welfare. As mayor of the "Gateway of the South" he has worked earnestly and with outstanding success to further the cause of municipal music. The following, from his recent general message to the City Council, embodies Mayor Preston's views on this subject together with a survey of the situation and a report of the year's activities and progress.—Editor, "Musical America."*]

I BELIEVE that a progressive municipal government should look after the æsthetic as well as the physical development of a city. In our efforts to upbuild Baltimore, we have not forgotten the development of the higher ideals, and to this end have encouraged as far as possible provisions for the recreation and æsthetic pleasures of the people. During the past seven years Baltimore has been the pioneer in many musical movements, and might well be said to be the Cradle of Municipal Music. As Baltimore led among the cities of the country with its Municipal Anthem, so was it the first city to establish a Municipal Band, the first city to have out-door community singing, and the first city to have an orchestra of real symphonic dimensions, under exclusive municipal administration and at the public expense.

The Municipal Band, composed of thirty-five musicians, is in existence for sixteen weeks during the summer months. There is no fixity about the location where the band plays; its concerts are not given within some hall with limited accommodation. It plays almost nightly in various parts of the city, the schedule being so handled as to give almost every quarter of the city the benefit of its music, especially where the largest possible crowds can gather and enjoy the concerts. The programs are changed nightly, and are of a nature that will appeal to the musician and the layman alike.

The bandstand from which these concerts are given is mounted on wheels, so that it may be transferred by automobile truck from one section to another, along with the chairs, screen and other equipment. This stand has a space of 500 sq. ft., giving ample room for the members. Chairs are hired to the audience at five cents each, and this produced a total revenue of $744.33 last season. The net cost of last season's concerts, including the salaries of the musicians, equipment and other incidentals was $12,824.31, as follows:

FOR THE SEASON OF 1917

Musicians	$10,023.00
Labor	909.28
Superintendence	150.00
Chairs	147.64
Maintenance and repairs	608.75
Uniforms	805.80
Community concert, moving pictures, etc.	144.90
Miscellaneous	39.94
	$12,824.31

Open-air street dancing has proven to be a popular feature. These dances are given at localities where there are large expanses of asphalt paving.

Open-Air Community Singing

Another striking feature of the Municipal Band concerts is that of the open-air community singing. Thousands of persons gather at these concerts, singing not only songs of a patriotic nature, but songs of the hearth and old familiar songs. A large screen is erected, upon which are thrown the words of the songs, so that everyone may join in the singing. Moving pictures of beauty spots in Baltimore and of the city's improvements are also shown on this screen. These concerts are given in different sections of the city, and on special holidays, such as the Fourth of July and Sept. 12, elaborate programs are given at Druid Hill Park, where it is estimated



Photo by Claybrooke

James H. Preston, Mayor of Baltimore, a Consistent Champion of Municipal Music, Whose Work in This Direction Has Commanded Nationwide Attention

that as many as 50,000 persons have gathered for a concert. These concerts in the open air are not only delightful for those who take part, and for those who listen, but they make for better brotherhood, better acquaintance, better understanding, among all classes of citizens, and a better city sentiment. During the past season the anniversary of the Battle of 1812 was celebrated by a week of community singing, during which the National Anthem and the "American's Creed" were featured. The idea of these concerts was to stimulate and encourage the memorizing of "The Star-Spangled Banner" and the "American's Creed" and the concerts were given in the sections of the city where there would seem to be the greatest need of this propaganda. The final concert was given at Druid Hill Park, when the music was furnished by the combined Municipal and Park Bands.

An Innovation

An innovation in connection with the Municipal Band concerts was the Municipal invitation extended to all visitors registered at the different hotels. Each Saturday morning the guests at the hotels received formal invitations to attend the concert of the Municipal Band that was to be given at the Court House Plaza that evening. It showed the visitors that the municipality wants to do its part in making their stay here as pleasant as possible.

In addition to the Municipal Band, the city maintains a Park Band of thirty-five pieces. This band, at regular intervals during the week, plays at the various leading parks, giving a répertoire that would be a credit to any company of musicians. These concerts attract multitudes of people, the parks very often being thronged with automobiles loaded with a delighted audience.

Two years ago the municipality established a Symphony Orchestra. This is one of the most distinctive of the new musical operations. It was palpably an experiment. The purpose of the orchestra was to provide high-grade orchestral music at a series of prices that would enable the poorest persons in the city to enjoy the best of music, the scale of prices being twenty-five and fifty cents, and $1 for box seats. Its popularity surpassed the most sanguine expectations. As far as is known, no other orchestra can boast of such popular support by its community. Since its establishment, in 1916, it has given monthly concerts during the musical season, and at every one has played to an audience that has taxed the Lyric Theater to its utmost capacity. Long before the box office opens at eight o'clock in the morning a long line of patrons waits to reserve seats for the concert. No other musical enterprise ever established in the city has so consistently held the attention of the musical world; leading magazines and newspapers all over the country have made it the subject of extensive articles and editorials.

The orchestra, since its establishment, has presented interesting works by American composers, and at its concerts have appeared such soloists as Mabel Garrison, soprano, and Sophie Braslau, contralto, both of the Metropolitan Opera Company; Lucy Gates and Marcella Craft, sopranos; Paul Althouse, tenor; Reinald Werrenrath, bass; Ethel Leginska, Ernest Hutcheson, Arthur Shattuck, pianists; Irma Seydel, Frank Gittelson and Elias Breeskin, violinists.

An interesting and favorable feature of the orchestra from an educational standpoint is the work it is doing in connection with the public schools. The final rehearsal before each concert is given before the students of one or another of the high schools, and in order to stimulate interest and arouse enthusiasm among the students a short explanatory address upon the program and composers is made by some well-known local musician before the rehearsal.

The receipts of the orchestra for 1917 were	$14,588.44
Expenditures	14,441.11
Leaving balance on hand	$147.33

The lead of Baltimore in its act of providing community concerts for the entertainment and wholesome recreation of the people not only attracted widespread attention, but the success of her undertaking is inducing other cities to fall in line. It should be a source of gratification to learn that Pittsburgh, after a study of the Baltimore plan, is about to follow in its wake. Inquiries have also been received from Chicago, Detroit and St. Louis.

INFLUENZA CLOSES MANY CONCERT HALLS

Chicago Opera Dates Cancelled—Maine Music Festival May Be Given Up

(*By Telegraph to* MUSICAL AMERICA)

CHICAGO, Oct. 14.—The epidemic of Spanish influenza has seriously interfered with the fall tour of the Chicago Opera Association. The engagement for Monday and Tuesday, Oct. 14 and 15, at Milwaukee, Wis., has been cancelled owing to the closing of places of amusement in that city. The Opera Association will fill the Wednesday and Thursday dates in St. Paul, but the Friday and Saturday engagement in Des Moines has had to be cancelled, owing to the ravages of influenza and the consequent closing of theaters. E. C. M.

Indefinitely Postpone Maine Festival

BANGOR, ME., Oct. 14.—The Eastern Maine Music Festival, which was to have been given here on Oct. 3, 4 and 5, has been indefinitely postponed by order of the Board of Health on account of the influenza epidemic. At a recent meeting of the Board of Directors of the Music Festival it was decided that under prevailing conditions it was absolutely impossible to announce any date in the future for the festival, although it is hoped that it may be given when conditions become more favorable. Churches and schools are closed and all public gatherings forbidden. J. L. B.

Pittsburgh Concerts Cancelled

PITTSBURGH, PA., Oct. 14.—Pittsburgh is having what theatrical folk call a "dark house season" owing to the prevalence of influenza. Theaters and concert halls are all closed. Many concerts have been cancelled, including the recital by Mischa Levitzki, which was to have opened the season of the Art Society. Mme. Schumann-Heink's Pittsburgh recital has also been cancelled. Charles Heinroth and Casper Koch have both had to abandon their organ recitals. H. B. G.

Baltimore Conservatories Close

BALTIMORE, MD., Oct. 14.—The enforced quarantine regulations which have been issued by the civic authorities to check the influenza epidemic in this city have closed all music schools, churches, theaters and other public amusement halls. The Peabody Conservatory of Music and the European Conservatory of Music have complied with this ruling. The epidemic has stricken the ranks of the local musical fraternity and all musical activity is at a standstill until conditions change. The concert of the Paris Symphony Orchestra, scheduled for this week, is indefinitely postponed. The concert, which is to open the series for the Baltimore Symphony Orchestra on Sunday afternoon, Oct. 27, is announced, but, of course, will be subject to the ruling. F. C. B.

Springfield Also Affected

SPRINGFIELD, MASS., Oct. 14.—On account of the edict against public gatherings during the influenza epidemic the concerts by the Trio de Lutèce, under the auspices of the Tuesday Morning Music Club, and the Paris Conservatory Symphony Orchestra have been indefinitely postponed. T. H. P.

Caruso Concert Postponed at Buffalo

BUFFALO, N. Y., Oct. 14.—Great was the disappointment when it was announced that the Caruso concert, for which the sale of seats had been very large, would have to be postponed because of the quarantine order. The tenor with his wife and retinue arrived in town Thursday and expressed himself as looking forward to his concert for the following evening with keen pleasure. It was not decided until the afternoon of Friday that it could not be given and with his usual philosophy he accepted the situation gracefully and promised to return in early November. Although he did not sing as scheduled, Mr. Caruso graciously sang for the Liberty Loan meeting addressed by Governor Whitman on Friday noon. After his songs $600,000 was subscribed in about six minutes. He left an excellent impression and will be sure of a more than ordinarily warm welcome when he returns next month to give his postponed concert. F. H. H.

EPIDEMIC DELAYS OPENING OF STOKOWSKI'S SERIES

PHILADELPHIA, Oct. 14.—The entertainment embargo, occasioned by the Spanish influenza epidemic here, has necessitated the postponement for one week of the opening concerts of the Philadelphia Orchestra. Mr. Stokowski will therefore begin his season of twenty-five pairs of concerts on Friday, Oct. 25, instead of on Oct. 18, as originally planned. The inaugural program will consist of the Prelude and the "Angels' Farewell" from Elgar's oratorio, "The Dream of Gerontius," the Tchaikovsky Fourth Symphony and two Belgian war poems by Emile Cammaerts, set to music by Elgar. Carlo Liten, the Belgian actor, will recite the texts.

Mr. Stokowski is hoping to be able to offer five free concerts on Sunday afternoons in the Metropolitan Opera House. To render this altruistic project possible, the Orchestra Association has asked the city for an appropriation of $10,000 and has pledged itself to make up the balance of the expenses. The Mayor has given the matter serious consideration and it seems extremely probable that Councils will vote the sum required.

No date has yet been fixed for the appearance here of the Paris Conservatory Orchestra which was to have opened the musical season at the Metropolitan Opera House to-night. The grip preventive order which became effective more than a week ago and closed up tight all theaters, movie-houses and concert halls, is still in force and is expected to continue until Oct. 21. The entire history of Philadelphia provides no parallel to present extraordinary conditions here.

The Boston Symphony's plans for its season in the Academy are at last announced. The orchestra, under Pierre Monteux, will give its first concert here on Monday evening, Nov. 4. The subsequent concerts, under Henri Rabaud, are scheduled for Dec. 2, Jan. 6, Feb. 5 and March 17.

H. T. CRAVEN.

CROWDED OPERATIC CALENDAR FOR NEW YORK

Interesting and Timely Novelties Promised by Director Gatti-Casazza at the Metropolitan—A Three Weeks' Season of Campanini Opera—Society of American Singers and San Carlo Company Contributors Also to a Year of Unusual Brilliance—American Idea Takes Firm Hold in Opera Life

There is apparently some tender Destiny nursing the adolescent soul of our country. Paris has had this year to slink somewhat warily and in broad daylight to her operatic offering, and, as for Italy, she remained listless, stunned by the pain of the Caporetto disaster, only to be revived with the coming of new victories. But there has been no gnarling or distortion of our operatic life, a fortunate thing, for we who are still young in this could ill afford any obsessive remembrance. In truth, last season, the first of our entry into the war, in quantity at least, seemed more bounteous than ever, and this year bids fair to outrival it.

Even the pessimist must admit there is some hope in the breaking down of that system of caste which has heretofore distinguished our operatic life in this city. That greater operatic democracy which recognized that there was room for a greater abundance of operatic offering, and that that broad field permitted an avoidance of encroachment had a strong impetus last season; and its gospel bids fair to be spread this season.

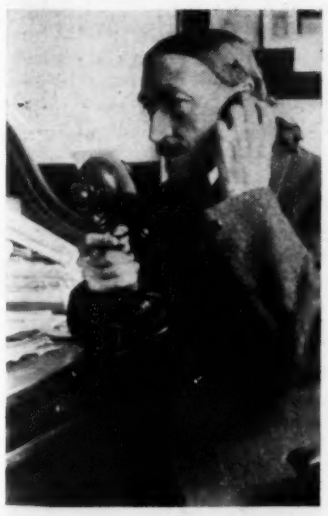


—Bain Photo

GIULIO GATTI-CASAZZA
General Manager

Besides the Metropolitan Opera Company, New York will this year again have three weeks of the Campanini forces, with its sumptuousness of offering. In addition to these two, New York has already began its season with a much approved three weeks of the San Carlo forces, and even now is having one of the most promising of its operatic experiences in the performances of the Society of American Singers.

The war seems to have given Mr. Gatti-Casazza, manager of the Metropolitan Opera Company, a very definite policy. Beyond the question of nationality, one feels also that the Metropolitan Director saw the German works as far too tumultuous and elemental for the war-time audience. With a keen analysis of the present national psychology, he has preferred to beguile his audiences rather with the lyric, the romantic and the fantastic. In last year's offering, "L'Amore," "Prophète," "Puritani," all the others, and finally the delicious "Coq d'Or," we saw what seemed to point to this policy.



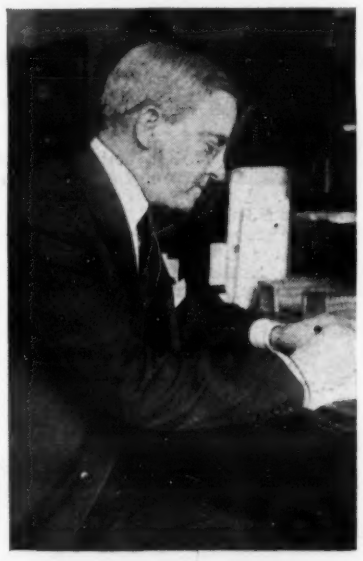
WILLIAM J. GUARD
Press Representative

In this year's new offerings, Mr. Gatti-Casazza seems to have again pursued this course. His list of novelties savor of the sprightly. First we have "La Reine Fiamette," an opera in four acts by Xavier Leroux, to the book by Catullo Mendes. It is something to anticipate, to hear the smoothly flowing tonal nectar of the Massenet disciple. Next comes the Gounod's "Mireille" to lyrics by Michael Catré from the poem by Frederic Mistral, which will present to us a less popular side of the composer of "Faust" and "Romeo." Perhaps the most welcome, despite the encumbrant libretto which gave hours of anguish to the dying Weber, is "Oberon." The faerie lightness of the music, which Berlioz first heard with such ecstasy, presents for us great anticipations. Another bit of faerie-lore is to be heard in the revival of "Crispeno e la Comare," by the brothers Ricci, to the book by Francisco Maria Piave, which comes again recommended by a tremendous popularity.

"La Forza del Destino" of Verdi, another Piave libretto, promises much, not only in dramatic force, but in the grotesque charm with which it is reputed to be endowed. "Petrushka" also is to be heard again, directed by Mr. Bolm. After the "Coq d'Or," which was the result of Mr. Bolm's fine managing, no announcement could arouse more joy.

The announcement which perhaps inspires most anticipation and curiosity is the coming presentation of the two American one-act operas which are to be given at the Metropolitan this year. In the first place their Americanism gives room for much hope, and in the second place, the works are the products of two men, practically unknown until now, Joseph Breil and John Adam Hugo. The work of Mr. Breil, "The Legend," is from a book by Jacques Byrne. The one-act play is a dramatic episode scened in an imaginary Muscovite company. Peculiarly American is it that the composer has heretofore written music for a large cinema production, and his operatic and dramatic technique he has culled from this experience. Mr. Hugo is a music teacher who was prevented from becoming a concert pianist by his health. Since then he has been teaching in a small New England town, and his operetta, "The Temple Dancer," is to a libretto by Mme. Jutta Bell-Ranska, founded on the traditional rites of the Hindus. Particularly commendable, and prophetic of much, is the fact that these works were chosen with a thought only as to their qualifications. And the fact that they are unknown composers, with, as Mr. Gatti-Casazza himself has said, no sponsors, bespeaks well for the Metropolitan's policy.

Much anticipation has already been aroused by the announcement of the premières of the three Puccini operas which have been secured, and which the well qualified Mr. Moranzoni himself has brought to America under his arm. These, as has already been stated, are each of one act. First of these is "Il Tabarro," which is characterized as a "thriller," the libretto of which, by Guiseppe Adami, is based on a little melodrama by Didier Gold. This little melodrama made a sensation even in the Grand Guignol at Paris several years ago; which tells a tale.



EDWARD ZIEGLER
Administrative Secretary

The second opera is a little mystery play entitled "Suor Angelica" ("Sister Angelica"); the libretto is by Gioacchino Forzano who made the book for Mascagni's "Lodoletta." Last of the three Puccini works is "Gianni Schichi, a most amusing farce, a sort of mixture of *Falstaff* and *Boccaccio*, the story being laid in mediaeval Italy. The libretto is also by Forzano.

For his other works Mr. Gatti-Casazza will choose from:

Bellini, "I Puritani"; Borodine, "Prince Igor"; Bizet, "Carmen" and "Les Pêcheurs des Perles"; Cadman, "Shanewis ("The Robin Woman"); Donizetti, "L'Elisir d'Amore," "Lucia di Lammermoor" and "La Figlia del Reggimento"; Delibes, "Lakmé"; Flotow, "Marta"; Giordano, "Madam Sans-Gêne"; Gluck, "Orfeo ed Euridice"; Gounod, "Faust"; Leoncavallo, "Pagliacci"; F. Leoni, "L'Oracolo"; Liszt, "Saint Elizabeth"; Mascagni, "Cavalleria Rusticana," "Iris" and "Lodoletta"; Massenet, "Manon" and "Thaïs"; Meyerbeer, "Les Huguenots" and "Le Prophète"; Montemezzi, "L'Amore dei Tre Re"; Moussorgsky, "Boris Godunoff"; Mozart, "Le Nozze di Figaro"; Ponchielli, "La Gioconda"; Puccini, "La Bohème," "Madama Butterfly," "Manon Lescaut" and "Tosca"; Rabaud, "Marouf"; Rimsky-Korsakoff, "Le Coq d'Or"; Rossini, "Il Barbiere de Siviglia"; Saint-Saëns, "Samson et Dalila"; Verdi, "Aïda," "Un Ballo in Maschera," "Il Trovatore," 'Rigoletto" and La Traviata"; Zandonai, Francesca da Rimini."



ERNEST HENKEL
Administrative Secretary

In his new roster of artists perhaps the most acceptable thing is the great number of American artists chosen. Of thirteen new singers nine are American. Roa Eaton, an American from the Green Mountain country, is a new soprano on the lists. Miss Eaton, a product of American, French and Italian teaching, comes heralded by successes gained in the San Carlo Company in Milan. Margaret Romaine's operatic past consists of concert tours in the West, from which she was added to the Chicago opera force, and from these joins the New York company. Mary Ellis, a New Yorker, comes without operatic experience from the studios of Francisco Tanara, and as a youthful operatic star she will share honors with Ruth Poncelle, a Connecticut girl whom Thorner brought to her operatic début. Alice Gentle, who instead of making her début last year in "Shanewis," is to be heard for the first time this year, comes after a successful experience in La Scala, and even before that in the Hammerstein forces. Helena Marsh and Mary Mellish, soprano, are two others to have this year a Metropolitan début.

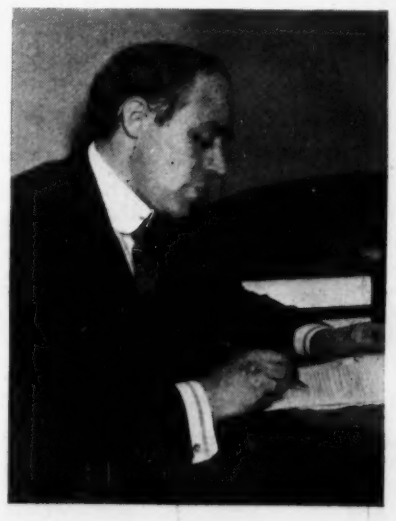


OTTO H. KAHN
Chairman Board of Directors, Metropolitan Opera Co.

Reinald Werrenrath and Carlo Hackett are to be the two Americans among the male stars. Werrenrath is already familiar, having gathered a distinct and large following from his country-wide concerts. Hackett numbers his conquests in Milan and in Buenos Aires, and at the Colon reports had it that the tenor was almost deified. The other new artists are Couzinou, French tenor; formerly of the Grand Opera, Paris, and two Italian tenors, Guilio Crimi, already a familiar figure from his work with the Chicago Opera Company, and Giordano Paltrinieri, whom La Scala and Colon formerly claimed.

For the rest of the cast we have the following artists, and it will be noticed that the list since this same time last year has been purged of all the German artists: Sopranos, Frances Alda, Maria Barrientos, Anna Case, Vera Curtis, Florence Easton, Minnie Egener, Geraldine Farrar, Rita Fornia, Mabel Garrison, Frieda Hempel, Claudia Muzio, May Peterson, Marie Rappold, Lenora Sparkes, Marie Sundelius, Marie Tiffany; mezzo-sopranos and contraltos, Cecil Arden, Emma Borniggia, Sophie Braslau, Julia Claussen, Raymonde Delaunois, Louise Homer, Kathleen Howard, Marie Mattfeld, Margaret Matzenauer, Flora Perini, Lila Robeson; tenors, Paul Althouse, Pietro Audisio, Angelo Bada, Fernando Carpi, Enrico Caruso, Rafaelo Diaz, Morgan Kingston, Hipolito Lazaro, Giovanni Martinelli, John McCormack, Albert Reiss; baritones, Pasquale Amato, Thomas Chalmers, Robert Couzinou (new), Louis d'Angelo, Giuseppe De Luca, Mario Laurenti, Vincenzo Reschiglian, Carl Schlegel, Antonio Scotti, Clarence Whitehill; bassos, Paolo Ananian, Adamo Didur, Pompilio Malatesta, José Mardones, Giulio Rossi, Leon Rothier, Andres de Segurola, Henri Scott.

The conductors this years are Artur Bodanzky, Richard Hageman, Pierre Monteux, Roberto Moranzoni, Gennaro Papi; assistant conductors, Giuseppe Bamboschek, Willfrid Pelletier, Willy Tyroler, Alessandro Scurri, and two new ones, Riccardo Dellera and Attico Bernabini.



F. C. COPPICUS
General Secretary

Chorus master, Giulio Setti; technical director, Edward Siedle; stage director, Richard Ordynski; stage manager, Armando Agnini; assistant stage managers, Lodovico Viviana, Oscar Sanne; ballet masters, Pauline Verhoeven, Ottokar Bartik, Adolph Bolm; ballet master and stage manager for "Le Coq d'Or" and "Petrushka," Adolph Bolm; premiere danseuse, Rosina Galli; premier danseur, Giuseppe Bonfiglio; solo danseuse, Queenie Smith; librarian, Lionel Mapleson.

Once again Mr. Campanini is to give New York a sumptuous three weeks brimful of new novelties. First on the list must be counted the one American opera which he is to produce, Homer Moore's three-act opera, "Louis XIV," to a libretto written by the composer from an episode in a novel of Dumas. The opera is based on

[Continued on Page 12.]

CROWDED OPERATIC CALENDAR FOR NEW YORK

[Continued from page 11]

a love affair between the king and Louise de la Valliere, and is recorded especially fine in its melodic sense. Mr. Moore was himself a singer with the first American opera company conducted by Thomas, which bids fair that he understands the singer's pleasures and difficulties. The opera has been heard before, having had its première in St. Louis in 1917, when its first performance was said to have been quite a success, despite the fact that the tenor Constantino sang that night with a blissful ignorance of the music and words of the opera. Its reputed tunefulness recommends itself, however to pleasant prophecies.

Other of the Chicago novelties will be Fevrier's new opera, "Gismonda," which will here have its world première, when the composer is to present it himself. Its story is based on the Sardou play which in its day was greeted with the enthusiasm always accompanying a presentation of the Sardou drama. Leroux is to be represented by two works, "Le Chemineau," often classed as that composer's best, and "Le Cadeau de Noël," which will here have its American première. The first is based on a drama by Jean Riche, which has a Burgundian background, and has already received the approbation of the French critics and public. Another opera, new to the American public, will be Erlanger's "Aphrodite," based on one of the exquisite works of Loti, and already a joy in Paris since 1907.

"Le Vieil Aigle," by Raoul Gunsbourg, which won the favor of Chicago when it was produced two years ago, will be presented to New York. Other new works already with a founded reputation are Massenet's "Cleopatra," Mascagni's "Le Maschere" and Verdi's "Don Carlos." The revivals made by the company will be:

In French: "La Navarraise," by Massenet; "Samson and Delilah," by Saint-Saëns; "The Tales of Hoffmann," by Offenbach; "William Tell," by Rossini. In Italian: "The Jewess" ("La Juive"), by Halévy; "Falstaff," by Verdi; "Otello," by Verdi; "Fedora," by Giordano; "L'Africaine," by Meyerbeer; "Hamlet," by Thomas; "Norma," by Bellini; "Linda da Chamounix," by Donizetti; "Crispino è la Comare," by Ricci.

American, French and Italian artists, and that peculiar anomaly, an Irishman, known as the greatest "French singer" in Paris, are included in Mr. Campanini's additions to the roster. The personnel of the company includes:

Beryl Brown, American soprano; Dora Gibson, American soprano, formerly of Covent Garden; Dorothy Jardon, American soprano; Marguerite Namara, American soprano, formerly of Boston Opera Company; Costanzi, Rome; Alessandro Dolci, tenor of La Scala, Milan; Charles Fontaine, tenor of Opéra Comique, Paris; Lodovico Oliviero, tenor, San Carlo, Naples; John F. O'Sullivan, tenor, Paris Opéra; Mario Valle, baritone of Regio, Torino; Virgilio Lazzari, basso of Communale, Bologna; Louis Hasselmans, conductor, Opéra Comique, Paris; Giorgio Polacco, conductor, formerly of the Metropolitan Opera House; Frank St. Leger, assistant conductor; Cesare Sturani, assistant conductor; Silvia de Tell, American *première danseuse;* Lida Preobrajenska of Moscow State Theater, *première danseuse.*

The following artists have been retained:

Sopranos, Anna Fitziu, Amelita Galli-Curci, Mary Garden, Florence Macbeth, Margery Maxwell, Miriam Mooney, Evelyn Parnell, Alma Peterson, Marie Prusen, Rosa Raisa; mezzo-sopranos, Louise Berat, Marie Claessens, V. Corranti, Cyrena Van Gordon, E. Janores, Carolina Lazzari, Irene Pavloska, A. Sullivan, Marguerita Sylva; tenors, Octavo Dua, Forrest Lamont, Lucien Muratore, Warren Proctor; baritones, Georges Baklanoff, Desire Defrere, Hector Dufranne, Alfred Maguenat, Vanni Marcoux, Riccardo Stracciari, Giacomo Rimini; bassos, Vittorio Arimondi, Gustav Huberdeau, Marcel Journet, Constantin Nicolay, Vittorio Trevisan; *première danseurs,* Oukrainsky, Pavey; conductors, Cleofonte Campanini, Marcel Charlier, Giuseppe Sturani; assistant conductors, Giacomo Carbonieri, Arnaldo Conti, Giacomo Spadoni, Ettore Titta Ruffo.

The rest of the opera personnel will be made up as follows:

Chorus master, Pietro Nepoti; stage director, Emile Merle-Forest; ballet master, Fraçois Ambrosiny; librarian, Dina Bigalli.

The season's operas, in addition to the novelties and revivals above named, will be selected from the following:

Bizet, "Carmen"; Charpentier, "Louise"; Debussy, "Pellèas et Mélisande"; Donizetti, "Lucia di Lammermoor"; Fevrier, "Monna Vanna"; Gounod, "Faust," "Romeo et Juliette"; Leoncavallo, "Pagliacci"; Mascagni, "Cavalleria Rusticana"; Massenet, "Le Jongleur de Notre Dame," "Manon," "Don Quichotte," "Thaïs"; Meyerbeer, "Dinorah"; Puccini, "La Bohème," "Madama Butterfly," "La Tosca"; Rossini, "L'Barbiere di Siviglia"; Verdi, "Aïda," "Il Trovatore," "Rigoletto," "La Traviata"; Zandonai, "Francesca da Rimini."

New York has very early this year attested to some fine operatic presentations in the performances given by the San Carlo Company and the Society of American Singers.

Mr. Gallo's forces gave four weeks of opera which surprised the most sceptical, and which considerably reduced New York's musical snobbishness. Its four weeks in New York saw some excellent performances of:

"Jewels of the Madonna," "Carmen," "Traviata," "Aïda," "Martha," "Secret of Suzanne," "Lucia di Lammermoor," "La Gioconda," "Romeo and Juliet," "Barber of Seville," "Faust," "Rigoletto," "Tales of Hoffmann," "Il Trovatore," "Ebrea," "Cavalleria Rusticana" and "Pagliacci."

Much splendid singing was heard from the following artists:

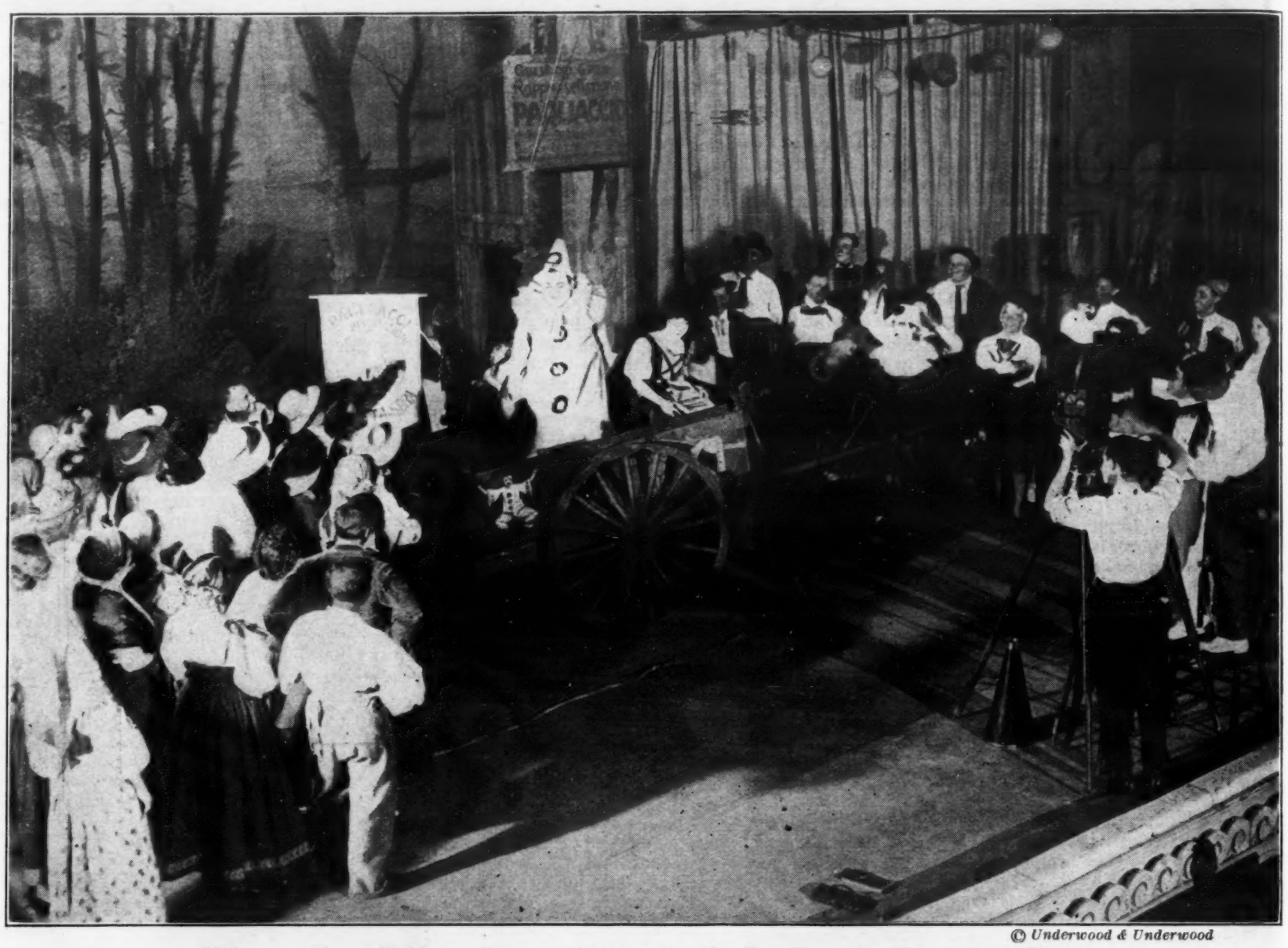
Elizabeth Amsden, Leone Zinovieff, Stella de Mette, Joseph Royer, Pietro de Biasi Natale Cervi, Frances Morosini, Queena Mario, Giuseppe Agostini, Merola, Angelo Antola, Edwige Vaccari, Erizo Bossano, Antonia Canova, Carlo Perioni, Romeo Boscacci, Matha Melis, Alice Homer, Manuel Salazar, Estelle Wentworth, Dellemolle, Luciano Rossini, Marcella Craft, Cetti, Ester Ferralimi, Ralph Erolle, Euzo Rozzano and Mme. Ferrabini.

Finally must be discussed the work of William Wade Hinshaw's artists, of which the work, even outside of its artistic value, is of perhaps the most import. The work of the society is the carrying out of a very definite ideal of American artists, for American music. That they are inspired almost entirely by the hope for the American art is to be seen in the fact that they are working on a purely co-operative basis. Important in the appearances of the company are the following:

Maggie Teyte, in addition to other parts, will create the title rôle in the new prize opera, "Bianca," of Henry Hadley. She is also cast for the roles of "Mignon," *Zerlina* in "Fra Diavolo," and will, furthermore, create the rôle of *Jean* in the "Juggler of Notre Dame" in English, the English text being by Charles Henry Meltzer. Marguerite Sylva, in addition to *Carmen,* will enact *La Navarraise.* She is also cast for *Rose Friquet* in Villar's "Dragoons," which will be performed for the first time in English. Dora de Phillippe will sing the rôle of *Georgette* in "Dragoons."

Lucy Gates is cast for the Doll and *Antonia* in "Tales of Hoffmann," translated by C. H. Meltzer. Kathleen Howard will sing the part of *Niclaus* in the same opera. Yvonne de Tréville will be *Filina* in "Mignon." Bianca Saroya, one of the singers to be presented, will sing *Maria* in the "Daughter of the Regiment" and *Giulietta* in the "Tales of Hoffmann." Riccardo Martin will be *Don José* in "Carmen," *Araquil* in "La Navarraise," *Sylvain* in the "Dragoons," *Hoffmann* in the "Tales of Hoffmann" and *Fra Diavolo.* An interesting announcement is that David Bispham will once more sing *Sergeant Sulpizo* in the "Daughter of the Regiment" and *Gaspard* in "Chimes of Normandy" and will take the title rôle in "The Impresario." George Hamlin will sing *Mozart* in "The Impresario," *Grenicheux* in "Chimes of Normandy" and *Tonio* in the "Daughter of the Regiment." Herbert Witherspoon, among other things, will sing the rôle of *Lothario* in "Mignon." Henri Scott is to be the *Escamillo* in "Carmen," *Carrido* in "Navarraise"; will create the *Cavalier* in "Bianca" and will enact *Miracle* in "Tales of Hoffmann."

Especial interest attaches to the performance of "Bianca," the $1,000 prize opera by Henry K. Hadley, which will be produced for the first time on Oct. 15. Mr. Hadley's opera is an adaptation of Goldini's play, "The Mistress of the Inn," written by Grant Stewart. Victor Herbert's "Madeline" is also to be played again by the company. This work had its première in 1916 with the Chicago, when its music was pronounced especially pleasing.



© *Underwood & Underwood*

Making an Artcraft Motion Picture of Caruso in "Pagliacci" on the Metropolitan Stage

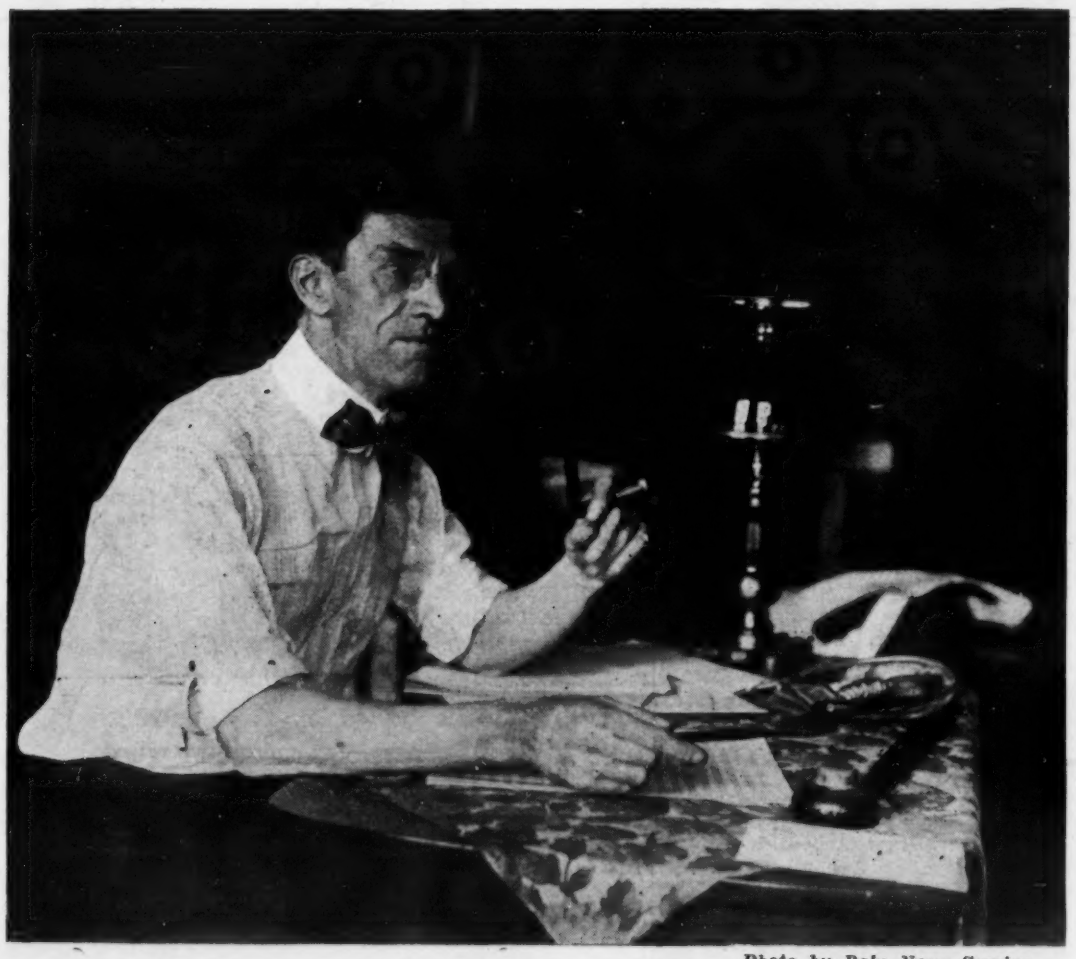


Photo by Bain News Service

Joseph Charles Breil, Composer of "The Legend," to Be Produced at the Metropolitan Opera House



Dear MUSICAL AMERICA:

Do not let your readers be misled for a moment by Germany's peace proposals and so be induced to relax their efforts, whether it be for the Liberty Loan or in any other direction that may help us win this great war for humanity. A careful reading of the proposals shows us that President Wilson's requirements as a basis for peace were not accepted. They were simply accepted as "a basis for negotiation and discussion."

As usual, the German offer is not made in good faith. It is unquestionably an effort to gain time and also to be in a position should the President reject the proposals where the German government can turn to the people and say, as they have said before:

"Well, we offered to make peace on their own terms, but we were turned down, and now it is up to you to back us in a final fight for our very existence!"

Meantime, the German atrocities go on. Towns and villages are being razed by the retreating Teuton armies, further atrocities are being practised in Belgium—all of which goes to show that the militarist party has not the slightest intention of changing its tactics. As for the new German Chancellor, Max of Baden, he is a rabid aristocrat and simply a puppet of Emperor William.

The war will go on—it must go on—till Germany is beaten to its knees, for that is the only situation in which it can listen—indeed, it is the only situation which it can understand. The only argument with a brute is a "knockout."

When the day comes that the German cities are bombed, and especially Berlin has a taste of the *Schrecklichkeit* it has inflicted upon London and Paris, then perhaps the Germans may begin to realize that absolute, unconditional surrender is the only way by which a cessation of further hostilities can be secured.

Meanwhile President Wilson's reply is a masterpiece. It forces the hand of the German Government while taking from it the one argument it needed to bolster up the falling Hohenzollern autocracy by an appeal to the Germans to fight to the last ditch and which argument would have been provided had the President done what was expected—namely, rejected the proposals peremptorily.

* * *

So the trustees have finally chosen Henri Rabaud, the distinguished French musician, to be the conductor of the renowned Boston Symphony. I don't want to rub it in on those poor fellows, but I can't help thinking that their attitude with regard to the conductorship is thoroughly un-American. Practically the position they have taken is this: that there is no use looking over this country, with its hundred millions and more of people, to discover if there might possibly be some one who could fill the bill and conduct the Boston Symphony and, therefore, it is absolutely necessary to go to Europe and, as Germany and Austria, of course, are barred, the only thing to do is to try and get somebody from London, Paris, Milan or perhaps even Madrid.

Had the trustees made a sincere effort to find an American musician, using the term in the broad sense, not restricting it to an English-descended New Englander, and had they then declared that they could not find anybody suitable in their opinion, we might have taken issue with them, but while we did this we would have been forced to give them credit for at least an effort in the right direction. If there is a claim that Boston makes it is that it is a thoroughly American city, and if that be so, and the claim be justified, then Boston should lead in sustaining and helping American musicians and conductors and, above all, in producing works by Americans.

Now, however, that they have finally decided on a Frenchman, no doubt of eminence and great accomplishment, they have closed the door to the American conductor, virtually asserting that he does not exist in the sense of being able to conduct the Boston Symphony.

I notice a reference to this in a recent paragraph by our good friend, Rawling, of the *Evening World*, to whom I have referred, from time to time, as putting things in a very sane way. In speaking of Henry Hadley's suite, "Silhouettes"—Spanish, French, Italian, American, Egyptian and Irish—played for the first time and conducted by the composer, which was a feature of the Sunday night concert at the Park Theater, given under the auspices of the Society of American Singers, Rawling characterizes the suite as "clever," "characteristic" and "pleasing" and says that it demonstrates Mr. Hadley's facility in composition. Then says Mr. Rawling:

"In these days of the twilight for German conductors and a blind groping after Frenchmen to lead American orchestras, one cannot but wonder why go so far afield when native material of the first class is at hand."

Right you are, friend Rawling! There is plenty of native talent, and if the talent is not native, it has come to us. This country is just full of fine, educated, experienced musicians and conductors.

By the bye, to prove Hadley's growing vogue Gatti has accepted his new opera, "Cleopatra's Night," for production this season, besides which his opera, "Bianca," winner of Mr. Hinshaw's prize, will soon be produced by the Society of American Singers. Let us hope that the latter may have adequate rehearsals.

* * *

They do say that Leopold Stokowski, the eminent and enterprising conductor of the Philadelphia Orchestra, long had his eye on the Boston Symphony. He certainly could fill the bill. But as to whether the Philadelphians would be willing to let their popular leader go is a quesion. Stokowski has made good and has a tremendous following, especially among the music-lovers, who swear by him and credit him with having brought the orchestra to the highest grade of proficiency. In fact, it is only since the régime of Stokowski that the Philadelphia Orchestra has really attained to the position where it is spoken of with the greatest respect, even by those who are disposed to think that no first-class music could ever come out of Philadelphia.

* * *

Writing about conductors reminds me that an attempt at sensation is being made just now in a magazine which is supposed to be gotten out for the Four Hundred. It is in the shape of an article by William B. McCormick, connected with the *Army and Navy Journal*, in which he "roasts" the trustees of the Metropolitan Museum of Art for paying some $28,000 for four German pictures, which were sold by Josef Stransky, the conductor of the Philharmonic, who is cited as an Austrian subject. He may be an Austrian subject, but he is not an Austrian, but a Czecho-Slovak, and belongs to those brave men who are to-day fighting for their independence and doing all they can to help the Allies.

Some time ago I had the pleasure of seeing Mr. Stransky's collection of paintings, which he had in this country to dispose of and which represent the best characteristics of German art.

I do not see that the trustees of the museum have been unpatriotic or have made any such terrible mistake as is credited to them by buying a few pictures by some dead German painters of great eminence and which they got at a bargain price, by the bye, and which represent a form of art in which the Metropolitan Museum was notably deficient. In other words, the trustees were in the position of men who represent an art institute whose collection is supposed to be representative. Consequently, whenever opportunity offers, they are expected to take advantage of it, war or no war! It seems to me stretching the thing a little far to go and damn Stransky or the trustees of the Metropolitan because they bought a few fine pictures by dead artists when they had a chance to do so and so improve the general character of the Metropolitan collection.

It is reported on what appears to be good authority that an arrangement has been made by which James W. Huneker will assume the position of leading musical critic for the New York *Times*, while William B. Chase, the able and clever writer who came to the *Times* from the *Evening Sun* of New York, will retain the position as assistant, which he held under Richard Aldrich, who left the *Times* to go into the service of his country.

"Jim" Huneker, as he is familiarly known, is one of the brightest, most interesting writers on any art subject that we have in this country. He is so brilliant that he sometimes dazzles. However, he has long held a distinguished position in the literary and art world, one of the reasons being the charming nature of his style and the vast amount of information that he manages to get into a page of matter. For a season or so he has been writing for the Philadelphia *Press* articles that have attracted a great deal of attention. His coming to the *Times* will give him a fine opportunity on a metropolitan paper and will certainly greatly strengthen the critical department of the *Times*, especially as Mr. Huneker has any number of personal friends among the musicians and artists.

If the information which has come to me is well founded it would mean the final retirement of Richard Aldrich as leading musical critic of the *Times*, a position which he has held with distinguished honor for many years. While Mr. Aldrich was inclined to be, I think, somewhat pedantic in his style, at the same time he was conscientious, able and well informed. In all his writing he conformed strictly to the well-known conservatism of the *Times*. Perhaps that had something to do with the reputation he got of being somewhat dry in the manner, rather than in the matter, of what he wrote.

At any rate, Aldrich will stand out in the history of musical criticism in New York as a very capable writer, against whose integrity there has never been even so much as a breath of suspicion. It is for that very reason that there was general astonishment at the time he permitted, or fathered, the virulent attack upon Josef Stransky, the conductor of the Philharmonic, last season. It was so entirely apart from his general attitude and, for that matter, apart from what was understood to be the general policy of the *Times*. However, some day the true inwardness of that will be made known.

One thing is sure. If Huneker gets the job, he will attract a great many readers to the *Times*. And there are not many writers and critics of whom this can be said.

"Jim," you know has a pretty wit! At the time a certain matrimonial adventure in the dramatic world was announced "Jim" electrified the country with the query: "Why do people marry Lillian Russell?"

* * *

You may remember that I stated in a recent letter that owing to the editorial in the *Times* supporting the first Austrian plea for peace there had been considerable loss of circulation, as the editorial did not meet with general favor. Inquiry has shown me that the loss has been virtually recovered, the reason being that the *Times* has reached such an eminent position as a "newspaper" that those who are accustomed to read it hate to leave it.

Now this has considerable importance, particularly to the musical world. It shows that the time has come when people take a paper more for its "news" than for its "opinions." Half a century ago the reverse was the case. Then long editorials, special articles, were the mainstay of the daily papers, while the news was more or less neglected, till the late James Gordon Bennett, editor of the *Herald*, took hold of things and brought about a revolution.

So long, therefore, as, thanks to the genius of Van Anda, the managing editor of the *Times*, his able staff and others, the *Times* maintains the splendid news department that it has in its financial, business, political, foreign sections, and so long as its business management is in the capable hands of Louis Wiley it can hold its own, even if, as will happen in the best of regulated families, what is called "an error of judgment" is made by its veteran and distinguished editor, Mr. R. C. Miller.

They do say that the *Times's* really extraordinary war news service is largely due to its having gotten a special service by wireless for which it holds a ten-year contract at a staggering figure. But that's the enterprise that pays, you know!

* * *

That to-day the reading public looks for "news" rather than for "opinions" can be applied to the musical departments of the daily papers with few

MUSICAL AMERICA'S GALLERY OF CELEBRITIES NO. 143



With the Aid of a Verbal Description Supplied by an Eye Witness, and a Photograph Supplied by the Art Editor, Viafora Gives Herewith His Conception of Henri Rabaud, New Conductor of the Boston Symphony Orchestra

exceptions. Except where a critic is known, like Henderson of the *Sun*, to be an expert in matters vocal, people look for information rather than for mere opinion.

A good instance of this was afforded in the musical department of the New York *Herald* the Sunday before last, when De Koven, who, you know, is now the accredited musical editor of that paper, gave as the *pièce de résistance* a most informing and interesting account of the celebrated French Orchestra, which was to have appeared on Tuesday of last week, but whose début was postponed because it did not arrive in time to give the concert.

In his article on the work of the French National Conservatoire de Musique, of which the orchestra is a prominent factor, De Koven meets the wishes of those people who, as I said, are more interested in information than they are in opinions.

This historical review of the work of the great French orchestra is indeed more valuable to the average music-lover than would be a criticism or a comparison between the manner of its playing and the characteristics of the conductor and those of other orchestras and leaders, which, after all, would only be the opinion of one man, however able and well informed.

This, I think, is going to be the evolution of the musical departments of the daily papers in the future. They will have more information and less so-called criticism.

As a further illustration of this tendency, let me allude again to the exceedingly interesting, ably written articles on opera in the past decades now being contributed by the veteran Krehbiel to the Sunday issues of the New York *Tribune*. No doubt they will be issued in book form later on, and I advise everybody who is interested in opera to get a copy. While we may disagree with some of Mr. Krehbiel's views and also with some of his deductions, at the same time these articles are so full of "meat" that they will serve for a long time as a standard authority in matters operatic.

* * *

The Society of American Singers, at the Park Theater for their season of opera, are getting along a good deal like the lady who had just been delivered of triplets, that is to say, they are "doing as well as might be expected under the circumstances"! The attendance has undoubtedly been affected by the prevailing influenza, which has had a terrible influence on the entire musical and dramatic situation. Then, too, the mistake was made of not adhering to the policy which was adopted the first season at the Lyceum. There might have been some excuse for giving "Carmen" and some of the other operas had they done so "in English."

It is a pity that they could not give the "Impresario," which was the most

[Continued on page 14]

MEPHISTO'S MUSINGS

[Continued from page 13]

successful of the répertoire when they were at the Lyceum. In fact, it drew so well as to enable them to make good the losses, so that they about broke even at the end of the season. I understand that they would have revived this charming opéra comique, but that Reiss, who, you know, was with them last season, claimed to own the copyright. The members claim that Reiss bought it with money belonging to the society. Be this as it may, any attempt to give it would have led to litigation, so the society preferred not to give it at all, which is a pity.

Some notice has been taken in the papers that David Bispham is a little reckless with his lines at times. In all fairness to Bispham, it should be stated that the man should be in bed rather than on the stage singing opera. He has been suffering with a very serious attack of grip, but, like the heroic veteran that he is, he stuck to his guns. Unfortunately, too, when he sang the other night he had been through a tedious rehearsal in the morning and so was badly handicapped. It is to me a miracle that he managed to stand up and do as well as he did.

By the bye, what a charming appearance Lucy Gates made in "La Serva Padrona" ("Maid or Mistress") on Wednesday night of last week. It does one good to see this delightful and interesting American artist coming into her own. I can recall when she came back to this country after the war began, from Munich, where she had been a tremendous favorite. Being comparatively unknown here, it was a little hard for her at the start, but she soon found her way and with that indomitable spirit and pluck that have always characterized her she made good.

One of the reasons for her success is that she forgot that she had been a great prima donna in Germany, applauded and made much of, and just contented herself with beginning at the bottom of the ladder, trusting to her talent and her voice to win the favor of the public in this country. Other singers of standing who came to us, thrown upon our shores by the general bankruptcy in musical matters abroad, caused by the war, stood on their dignity. The result was, they could not pay their board bills. But Lucy Gates went at the thing in a commonsense, intelligent way, and to-day she is fairly and squarely at the top of the ladder, acclaimed as one of the most talented, reliable and successful artists, whether on the concert or operatic stage, in this country to-day.

* * *

It was in the New York *Herald* that I read that "for years William J. Guard has been absorbing music, hearing it, hearing about it, living amid it, with it. Thus surcharged with music, he has begun to emit it. In his electrically locked sanctum in the Metropolitan Opera House, where he dispenses items of news about music and musicians, a megaphone connected with the stage transmits sweet sounds to him whenever a performance of opera is in progress. However, his too often somnolent muse last week bestirred itself, and the result is that around the Metropolitan and wherever opera singers and music critics foregather, he is known now as the composer of a patriotic song, 'Our Flag.'"

So Monsieur Billiguard, like lots of others, has gone and done it. They say that Amato has sung his song with success and that Conductor Moranzoni has grasped the hand that writ it.

"Our Flag" is a marching song. The verses were written by Frank Jones of the *Times*, a talented man.

I presume there will be lots of people who will say they never thought he had it in him, but I have always appreciated Monsieur Billiguard as an exceedingly clever writer, as he showed in the letters he sent to the New York *Sun* from Paris after the war started. As press representative of the Metropolitan, Monsieur Billiguard has one of the most arduous tasks ever committed to the custody of any scribe. The artists expect that he will regulate all the critics. Whenever there is trouble—and that happens more or less during the season—poor Monsieur Billiguard is sent for by Gatti and told to fix things up. And then Monsieur Billiguard is between the devil and the deep sea. However, he generally manages to fix things up with that inimitable tact which is one of his main assets.

Meanwhile, no doubt his song will win favor and Lord knows we do need a few good marching songs, especially in these days, when parades of civilians, of school children, as well as of the military, have taken up the suggestion long ago made through the proclamation of Governor Brumbaugh of Pennsylvania, that we all sing as we march and sing the patriotic songs of the Republic.

* * *

Oscar Straus, diplomat, statesman, former United States Minister to Turkey and unquestionably one of the most public-spirited and respected Hebrews in this country, was discussing the present situation with some friends in the café at Delmonico's the other morning. Incidentally, he mentioned that his only son was in Siberia and that he had other relatives in the war. The conversation led to conditions abroad, and Mr. Straus took up the exposures which had been made by your editor concerning the temptations to which young Americans studying music in Europe were exposed. Said he:

"At first I thought the statements made were a little overdrawn, but after a time I came to the conclusion that the situation demanded not merely exposure, but action, and that the editor of MUSICAL AMERICA had done a great public service in what he did and was right.

"The situation," continued Mr. Straus, "reminds me of an incident that happened in Washington some years ago, when I was lunching with Roosevelt at the time he was President. Roosevelt handed me a document he was about to give out and asked for my opinion. He said that he would be happy if I made any suggestions. I made some corrections, mainly with regard to his use of some baseball terms, which I thought scarcely consonant with the dignity of his position.

"Said Roosevelt: 'I was not trying to produce an etching, but a poster for the American people.'" Then said Mr. Straus:

"I handed the document back to Mr. Roosevelt and told him that I withdrew all my criticism. In the same way with Mr. Freund. He was not trying to produce an etching, but a poster, and I guess he succeeded."

* * *

Henri Scott of the Society of American Singers, who are now having an operatic season at the Park Theater, has made such a success in the rôles he has presented, and particularly in his *Escamillo* in "Carmen," a very difficult rôle, that it would be a nice concession to public opinion if Gatti-Casazza gave him a chance to sing the rôle this season at the Metropolitan, where Scott is engaged for a number of performances.

I believe that Henri Scott sang *Escamillo*, which was written for a *basso cantante*, like *Mephistopheles* in "Faust," and so is better suited to a high bass than to a baritone, for the first time in Chicago over a year ago. He was very successful. The Chicago press was uanimous in his praise. He has sung the rôle, too, in Pittsburgh and Philadelphia, always with the approval of the press and music-lovers.

One of the reasons for Scott's success in the part is that he can put the requisite amount of action into it without losing breath, which is where most *Escamillos* fall down. They are generally afraid to put action in for fear of the consequences. That Scott can put the requisite amount of "pep," as it is called, into *Escamillo* is probably because he was a champion oarsman for several years and so is very strong physically, which perhaps is the reason why the *tessitura* on the top notes does not bother him in the least.

* * *

There is another Scott—*to wit*, Antonio Scotti, the great artist of the Metropolitan. He has done what has long been suggested to him—namely, organized his own opera company—and so he is going on the road with "L'Oracolo," in which he made such a wonderful success, and "Cavalleria." I bespeak for him an enthusiastic welcome wherever this company goes. Those who appreciate the work of one of the most distinguished, most consummate artists in the world—for that is what Scotti is—should certainly drop everything else, even pawn their clothes, and, when Scotti and his company come along, go. His performance in Leoni's "L'Oracolo" is a masterpiece.

I would suggest that he also, if it can be done, give the great scene from "Tosca," where his *Scarpia* has been accepted as the standard.

That the performances will be not only unique, but complete to the smallest detail, is assured by the fact that Scotti will be his own *regisseur*, as it is called, which means that he will look after every detail. And that means much with Scotti. His work has, besides its artistic side, an educational value, especially to young singers, also to actors, who can from him get an idea how scrupulous attention to the smallest detail is one of the means by which that wonderful ease is attained which characterizes all of Scotti's work and makes him the *grand seigneur* of the operatic world!

To give you an idea of Scotti's care with regard to the smallest detail, I remember once saying to him that I understood that he had had trouble with the property man at the Metropolitan. To which Scotti replied:

"It is true. It was because of the bottle wine which he put on the table in the big scene where *La Tosca* stab me. You know, in that scene, where she come to have supper with me, I say to her:

"'Will you have glass of old wine?'

"And there was on the table shiny bottle of cheap California stuff. Now when I say:

"'*La Tosca*, will you have glass of old wine?' and I offer a glass from shiny bottle California stuff, what she do? She smile, don't she? And that spoil the scene—for me, anyway. When I tell this to that property man he say:

"'Mr. Scotti, the public will not know the difference.'

"And I say to him:

"'Yes, but I will, and *La Tosca* she will know it, too.' So now we have bottle with much cobweb on it!"

* * *

The announcement that Delmonico's had passed into the hands of receivers, though the business will be continued and no doubt means found to prevent the passing of this old hostelry, has naturally called forth all kinds of articles and editorials with regard to the changed social conditions in New York.

Founded over three generations ago, Delmonico's has undoubtedly been affected by the war. The expensive entertainments, suppers, dinners and particularly marriages, which used to bring tens of thousands of dollars, have been abandoned for the time. Perhaps there are other reasons why the institution has not been as successful as it used to be. One of these reasons might be traced down to the kitchen, by the bye.

Delmonico's has played a leading part in the history of New York City. It was the favorite restaurant of Louis Napoleon, long before he dreamed of ruling France. Here Abraham Lincoln bewailed the cooking at the White House, and Jenny Lind, the great singer, used to tell stories. Here Sam Ward, the *gourmet*, held forth. Charles Dickens, too, was an habitué when he was in this country. William Makepeace Thackeray was also frequently a visitor. Horace Greeley another. John Hay first recited his poem, "Jim Bludso," or "Little Breeches," to an audience of diners. Here, too, at one time in the café foregathered with friends, particularly Sergeant Cram, Charles F. Murphy, the Tammany leader, till the publicity drove him to special rooms upstairs, where were started all the great movements in which Tammany Hall was concerned in recent years.

I can go back to the old days, nearly fifty years ago, when Delmonico's was at the corner of Fifth Avenue and Fourteenth Street, before they moved to Thirty-eighth Street and later to their present location.

I recall the second generation of Delmonicos, Charles and Lorenzo. Lorenzo was a quiet, retiring, more or less taciturn Italian, but Charles was the life and soul of the place, genial, hospitable. Everybody loved him, and nobody regretted more than I did his untimely death, when he was found dead, you may remember, in the snow in the Orange Mountains.

I recall how on one occasion, when I was entertaining the son of a rich Cuban tobacco planter and the question of cigars came up, Charles said to me:

"Don't buy one of my $2 cigars. Give this slip to the head waiter and ask him to get a box of those 'special,' and we will show this Cuban what kind of cigars we keep in New York."

On another occasion I remember being present when an aspirant for the position of *chef* came to Charles and was expatiating on the wonderful dishes that he could produce. Charles turned to him and said:

"Go into the kitchen and boil me a potato."

The man was aghast.

"You see," said Charles afterward, "there is a skill in boiling a potato which is just as necessary in running such a restaurant as there is in producing the finest *ragout* or *entrée*.

Delmonico's was the scene, too, of many important receptions, not merely in the social but in the artistic world. I remember one particularly, when young Albert Weber, the son of the great piano manufacturer of his day, gave a reception in honor of Mlle. Rossini, whose *Aïda* was a striking feature in the répertoire of Colonel Mapleson's company in the old Academy of Music. Everybody who was anybody was at that reception, and I shall never forget the figure of a tall man with a very saddened, almost disconsolate face, who stood almost the entire evening near the door. He was Nathan, the son of the banker, who had a house on the corner of Twenty-third Street and Fifth Avenue and who was found one morning murdered. His son was accused, but through the efforts of his counsel, "Abe" Hummel, well known in those days as a criminal lawyer, was freed from the charge, though he never got over the shock and realized that wherever he went he was pointed out.

That was the time, too, when Arditi, the conductor, composed a special piece of music in honor of the distinguished prima donna who had the reception, though that was in the Twenty-eighth Street house.

Down in the old place on Fifth Avenue, one of the habitués was George Butler, the erratic nephew of General Butler of Civil War fame. Through the General's influence George was sent as our consul to Egypt, where he distinguished himself memorably on one occasion by appearing at a state function so full of the "Joy of Life" that he tripped over the carpet just as he was in front of the Khédive and measured his entire length on the floor. This resulted in George's fall from grace, as well as from the diplomatic service of the United States.

George, you know, was married to a very fine actress, then the leading woman at the Union Square Theater, Rose Ettinge.

* * *

There was one dinner given at Delmonico's in the olden days, when their home was at Twenty-eighth Street, which may have particular interest, as it was tendered by your esteemed editor to Taber, then much in the public eye and Governor of Colorado. Among the guests were the late Colonel Mapleson, the head of operatic affairs in New York, whose headquarters were at the old Academy of Music. Charles Delmonico also was present, as was Sheriff Davidson, who, having amassed some means as well as political power in the oyster business, had been elected Sheriff. It was a most joyous party and never did Charles Delmonico put himself out more than on that occasion to give a dinner of the most *recherché* character. The stories he told!

After the dinner, under the tutelage of Mapleson, we all adjourned to the Academy of Music, where Gerster was making one of her memorable performances in "Lucia." It was on this occasion that, soon after she had started the celebrated "Mad Scene," which, you know, contains all kinds of vocal fireworks which the old composers put into the mouths of a lady when they wanted to show that she was crazy, a terrible snore, followed by a whistle, broke out in the middle of the parquet. When the snore continued, to the horror of all those around, and the usher was requested to wake the big fat man with the long black side whiskers who was responsible for the trombone obbligato to Mme. Gerster's singing, the usher exclaimed:

"Dat's William H. Vanderbilt! He owns the whole bloomin' show. I don't darst wake him!"

After the opera the Sheriff took your editor on a political tour of inspection of the various clubs and haunts of democracy. I never heard whether the Sheriff put your editor to bed or your editor put the Sheriff to bed, but one thing I do know—namely, that in those days, as soon as a musical or dramatic weekly paper was out there was imminent possibility of one or more libel suits, and so it was a great thing to be on good terms with the Sheriff.

* * *

Oh, those old days, those old days! They will always linger in the memory of many who, like myself, recall the time when New York was not as stiff and formal as to-day, and was perhaps a good deal more democratic, and happier, says your

MEPHISTO.

Well Known Singers Heard in Program at Opening of Lafayette House

Lafayette House, 112 West Fifty-ninth Street, the first convalescent home for soldiers in New York City, was formally opened on Thursday night, Oct. 9, by a program of music and speeches by some of the most prominent people now engaged in war work. Marcia van Dresser opened the program with the "Star-Spangled Banner," accompanied by the Pelham Bay Band; Reinald Werrenrath sang the "Battle Hymn of the Republic," followed by Florence Aylward's war song, "Khaki Lad"; Marguerita Sylva gave "La Marseillaise" and several new songs.

Rich Fare for New York Concert-Goers

Announcements of Orchestral, Choral and Chamber Music Organizations Show No Let-Up in Activity—Anti-Teutonic Sentiment Presents Serious Problems for Program-Makers—Novelties of American, French and Russian Schools Come to the Fore—What the Conductors Have to Offer

WHEN this country joined the international game of war, the musicians with a streak of pessimism in them predicted that the name of the gentlest muse would head the first casualty list. Even the more sanguine devotees of the art waited with anxiety for the managerial announcements last year. Everyone knows now the story of our first war season. It was the fullest and in many respects the richest we had had for a long period. The débutants and débutantes kept on appearing in as steady a stream as ever—scarcely a ground for great rejoicing to the critical gentry—while at the same time there was a marked increase in the number of really distinguished executive artists who made their initial bow to New York concert-goers. As for the attitude assumed by that mythical entity, the public, the appetite with which it sat down to the feast spread before it by the managers was wonderfully hearty, in anticipation of a famine to come, the cynics would have it; but it now seems doubtful whether there is to be any famine. On the contrary, all signs point to another fat year.

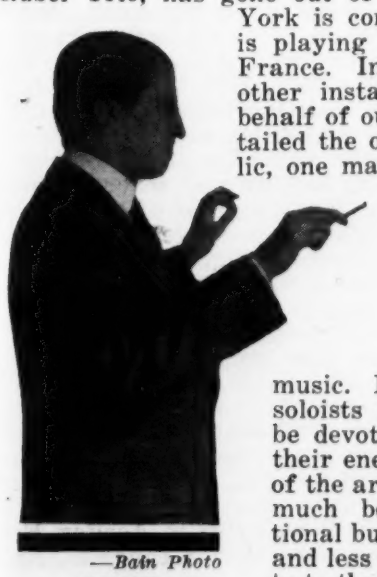


JOSEF STRANSKY
Conductor of the Philharmonic Society of New York

Of course, the war has set its inevitable stamp on many aspects of concert activities. Gaps in the ranks of musical organizations are evident where players of enemy alien nationality have been weeded out, and it remains to be seen how satisfactorily the vacancies can be filled with Americans or citizens of other Allied nations. The Boston Symphony, for example, with about thirty of its former members gone, cannot be expected, some believe, to measure up to its old ensemble standard.

In one respect the war is probably instrumental in focusing the attention of local conductors more than ever on New York; orchestral tours are likely to be less extensive than formerly, now that conservation is the watchword. The Philharmonic has definitely announced such curtailment of its out-of-town activities. This organization is scheduled, perhaps by way of compensation, to give concerts for our soldiers and sailors. Some of these programs will be given at the camps and others in the city. The Philharmonic is not alone in these patriotic undertakings. The New York Symphony is prominent among the other organizations that will also play for our men in service and for patriotic and charitable causes of various sorts.

One worthy chamber music organization, the Edith Rubel Trio, has gone out of business so far as New York is concerned, for Edith Rubel is playing for our fighting men in France. In this case, however, as in other instances where activities in behalf of our armed forces have curtailed the offerings to the local public, one man's loss is another man's gain. We should willingly forego certain customary draughts from the musical rill when we realize what their diversion into other channels means to the general cause of music. For the very cream of our soloists and ensemble players to be devoting a certain amount of their energy to the entertainment of the army of democracy involves much benefit, not only recreational but educational, to our men, and less deprivation than it ought to to those specimens of the *genus homo* who fill our auditoriums.



—*Bain Photo*

KURT SCHINDLER
Conductor of the Schola Cantorum

No matter how passionately, according to their own tell, these persons love music, they succeed in giving an impression of drifting about from hall to hall and concert to concert for no more vital reason than that to do so is to be in style. They applaud indiscriminately, or at least not in accordance with any discoverable rule or standard, and they will be as well pleased with the bad as with the good, if the exigencies of the war situation reduce them to a diet of really bad music.

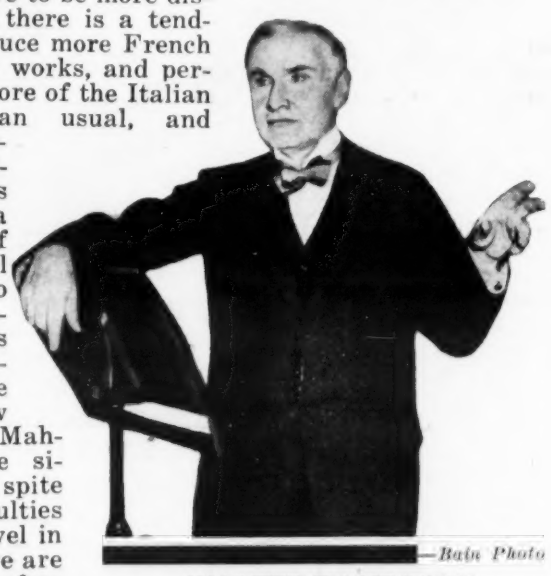
That, however, is not a likely consummation, to judge from such prospectuses as have appeared, unless style shall dictate a boycott of the German works of the classical school.

What About German Classics?

The elimination of recent German music which was the outstanding feature of last year's season did not hurt our musical vitality, but rather benefited it, like the loss of adipose tissue. The cutting out of Wagnerian music-drama at the Metropolitan did not, however, work such havoc in the operatic field as the blue-pencilling of Bach, Beethoven and Brahms would do in that of concert. No such drastic policy has yet been positively decided on, but the outlook is not untroubled. The season's first recitalist entrenched himself in a completely deteutonized program and there appears to be a strong inclination among the beginners to follow his example.

That first recital, by the way, took place nearly a fortnight before the usual first-recital date. If the recitalists' offensive is prosecuted as fast and furiously as that fact augurs and the French-Russian program retains its position in the front lines, what sweet agonies the chroniclers of musical events will endure before they are finally drowned in Chopin as in floods of perfume!

Organizations which have a firm hold on the public favor will probably redeem the situation. The established string quartets plan to present classics of German origin without prejudicial discrimination engendered by a transference of the guilt of the children to the fathers back unto the third and fourth generation. Such at least is their New York plan of attack. Out of town, they tell you, though "not for publication," they will have to be more discreet. Still there is a tendency to produce more French and Russian works, and perhaps, also, more of the Italian classics, than usual, and many interesting novelties will thus be given a hearing. Of course if real opposition to German classics develops we may expect to see them follow Strauss and Mahler into the silences. In spite of the difficulties of ocean travel in these days, we are to have new foreign performers as well as new foreign works. Conspicuous among such performers is the Société des Concerts du Conservatoire, whose first concert was scheduled to have been given when these words are being read.



—*Bain Photo*

WALTER DAMROSCH
Conductor of the Symphony Society of New York and the New York Oratorio Society

That American soloists are coming into their own and American works of every variety are to be given all the attention their composers could desire is evident from such announcements as have been made.

Orchestras Will Play for Soldiers

The Philharmonic Society, dean of local orchestras and senior of all but one or two abroad, begins its seventy-seventh season this fall. The names of the successors to President Villard, Mrs. Jay of the directors, and the late Richard Arnold, vice-president, are as yet withheld. Rudolf E. F. Flinsch, who resigned last season, is replaced by Henry E. Cooper as treasurer, while the secretary, Felix F. Leifels, continues as manager. In speaking of the oldest American institution of its kind, Mr. Leifels says that the activities of the orchestra for the coming season "will conform in every possible way with the exigencies of the hour. Patriotic concerts will be held and the orchestral tours will be shortened, while the personnel of the orchestra will be made up entirely of American musicians or those whose countrymen are fighting in this war for the cause of the Allies."

The several series of subscription concerts to be given in Carnegie Hall will include twelve Thursday evenings, sixteen Friday afternoons, four Saturday evenings and twelve Sunday afternoons, as in former years. The regular series of subscription concerts will open on Thursday evening, Nov. 14, and the Friday afternoon series will be initiated the following day. The list of soloists will include Jascha Heifetz, Josef Hofmann, Louise Homer, Efrem Zimbalist, Guiomar Novaes, Max Rosen, Mischa Levitzki, Yolanda Mérö, Raoul Vidas, Harold Bauer, Mischa Elman, John Powell, Hulda Lashanska, Lucy Gates, Ethel Leginska, Mary Jordan, and Alfred Megerlin, the concertmaster of the orchestra. The names of others will be announced later.

It is interesting to note that the society's press department, in the news it gives out, stresses the fact that Josef Stransky is a Czecho-Slovak. This is his seventh year as conductor of the Philharmonic and his twentieth as a musical director.

Detailed announcement of the programs has not yet been made, but Mr. Leifels promises many novelties, and the most conspicuous offering at the first concert will be a work by an English composer dedicated to the French armies fighting at Verdun. While the lid remains heavily clamped down on recent German music, the three B's of classicism continue in favor with the powers that be, who, however, qualify their sanction of the masterpieces that were made in Germany before it became the German Empire, by citing public opinion as the arbiter which will make the final decision and, it may be, blue-pencil the classics out of the Philharmonic répertoire.



—*Bain Photo*

Dr. FRANK DAMROSCH
Conductor of the Musical Art Society

A pre-season concert was given, Oct. 10, to aid the Fourth Liberty Loan. The services of the orchestra were donated by the Society for this occasion and Mr. Stransky freely gave his assistance as conductor. The program included the "American Fantasy" of Victor Herbert and other popular airs.

The plans for the forthcoming season of the Symphony Society of New York, Walter Damrosch, conductor, reflect the belief of the management that even in war times good music remains a necessary for the American people. With the usual number of concerts and soloists of high caliber announced, a season of promise is in prospect.

The series of concerts announced for New York comprise eight Thursday afternoons and eight Saturday evenings at Carnegie Hall, sixteen Sunday afternoons in Aeolian Hall, the usual six Symphony Concerts for Young People in Carnegie Hall on Saturday afternoons, four Symphony Concerts for Children on Saturday mornings in Aeolian Hall (a series that was successfully inaugurated last year), and the five Saturday afternoon orchestral concerts at the Brooklyn Academy of Music.

Walter Damrosch, who will enter upon his thirty-fourth year as conductor of the Symphony Society, has recently returned from France, where at the request of General Pershing his energies were directed to formulating plans for the improvement of the American army band system over there.

Among the soloists engaged to appear with the orchestra are Alfred Cortot, the French pianist, and Henri Casadésus of the Society of Ancient Instruments. Both of these artists appeared with Mr. Damrosch at the remarkable concert he gave in Paris on the French National Fête Day, July 14, at the Salle des Concerts du Conservatoire. Among the pianists, besides Mr. Cortot, will be Ossip Gabrilowitsch (now conductor of the Detroit Symphony Orchestra), Josef Hofmann, Harold Bauer and Mischa Levitzki. The violinists include Jascha Heifetz and Toscha Seidel; vocalists listed are Mabel Garrison, Schumann-Heink, Lucy Gates,



—*Bain Photo*

LOUIS KOEMMENICH
Conductor of the New Choral Society

[Continued on page 16]

Rich Fare for New York Concert-Goers

[Continued from Page 15.]

Hulda Lashanska and Emilio de Gogorza. Willem Willeke, the new first 'cellist of the orchestra, and Daniel Maquarre, the new first flautist, will also appear as soloists.

During his stay in Paris this summer Mr. Damrosch was fortunate in procuring a number of orchestral works of importance. Not only French but the younger Italian composers will be represented in the list of novelties he will produce, which will also include the names of American writers. No works of living German composers will be presented.

Among the most important of the French works are a dramatic cantata by Lili Boulanger, the marvelously gifted French woman composer; a symphonic poem entitled "Sarabande," by Roger-Ducasse, who, particularly since the death of Debussy, may rank as one of the most serious of French composers; a fantasy on two Angevin folksongs by Lekeu, the Belgian composer; several smaller works by Messager, the composer of "Véronique," at present in this country with his Conservatoire orchestra; and the "Procession Nocturne" of the Boston Symphony conductor, Mr. Rabaud, who was first introduced to this country as a composer by Walter Damrosch through his Symphony. Within the last few years a highly talented group of young Italian symphonic composers has developed. Chief among them is Victor Sabata, whose Symphonic Suite in four movements will be presented by Mr. Damrosch. One of the American novelties to be given is an Indian poem by Bouck, entitled "The Fall of Nokomis."



Bain Photo

ARTHUR D. WOODRUFF

Conductor of the University Glee Club

Standard symphonies which will be produced include Beethoven's Seventh and Ninth Symphonies, Brahms's First and Third, and Mozart's Symphony in G Minor (the "Apollo"), as well as Berlioz's "Harold in Italy," Chausson's Symphony in B Flat, d'Indy's "Mountaineer" Symphony, Borodin's Second Symphony, Dvorak's "New World" Symphony, Glazounow's Fourth and Scriabin's "Poême de l'Extase." Among the shorter works will be Franck's symphonic poem, "Le Chausser Maudit," Liszt's "Mazeppa," Loeffler's "La Villanelle du Diable," Elgar's overture "Cockaigne," and Damrosch's incidental music for "Medea" and "Electra."

In continuation of the plan of last season the orchestra will again freely give its services to brighten the daily routine of the men in khaki and sailor blue from the various military camps. At the first concert for soldiers and sailors at Carnegie Hall Mr. Damrosch will relate a few of his experiences with General Pershing and the A. E. F. in France. For December a tour of the military camps is in preparation.

Third Endowed N. Y. Orchestra

Since its establishment on a permanent basis the Russian Symphony Society has taken on a new importance. The Russian ambassador, the Hon. Boris A. Bakhmetieff, has assumed the presidency of the organization and among the other officers is Margaret Woodrow Wilson as chairman of the Ladies' Committee. At Carnegie Hall two series of concerts will be given, one on Tuesday evenings, Dec. 10, Dec. 31, Jan. 28, Feb. 18 and March 25, and the other on four Wednesday afternoons and one Thursday, Dec. 11, Jan. 2 and 29, Feb. 19 and March 26. The two series will present different programs and many novelties are promised. Serge Prokofieff, the distinguished Russian composer, who was noticed in an article in this paper, Sept. 28, will make his début at Conductor Altschuler's concert, Dec. 10. He will play his own piano Concerto at this first American presentation of his works, one of which is a Humoresque for four bassoons. The following day Mr. Prokofieff will conduct the orchestra and on the thirty-first his new "Classic Symphony" will be the chief piece performed. Other novelties include Scriabin's new "Poême Satanique" and "Vers la Flamme," a Balakireff Symphony new to American audiences, and two choral-orchestral works, the vocal parts of which will be sung by the Schola Cantorum which Kurt Schindler conducts. Mr. Altschuler is momentarily expecting the arrival of other new works from Russia and he will pursue his policy of encouraging American composers whose work has a distinctive national flavor. An Overture, "1860," by John Powell, will be given its première performance. Mr. Powell will probably appear as soloist during the course of the season and the list of soloists will further include Mischa Elman and Mischa Levitzki.



—Bain Photo

PERCY RECTOR STEPHENS

Conductor of the Schumann Club

In connection with orchestral announcements should be noted the piquant example of musicians' connection with the war afforded by Nahan Franko's enrollment as a *bona fide* officiating captain of the New York Police Reserves. His long career as conductor, of opera as well as symphony, and as violinist and concertmaster, has centered about America. He was born in New Orleans, July 23, 1861. It was from New York that his fame spread to other parts of the world, for it was in New York that he won distinction as violinist, concertmaster, musical director, and as the organizer first of a string quartet and later of an orchestra. As concertmaster he has played under the greatest conductors on both sides of the Atlantic—such celebrities as Hans von Bülow, Leopold Damrosch, Theodore Thomas, Anton Seidel, Felix Mottl, Hans Richter, Luigi Arditi, von Schuch and Manchinelli. Many opera-goers will recall the charm of his interpretation of Mozart's "Nozze di Figaro" during the period of his conductorship at the Metropolitan, and concert-goers know also the support he has afforded to singers like Patti, Melba, Sembrich, de Reszke and Caruso, and to such instrumentalists and composers as Saint-Saëns, Rosenthal, Joseffy, Ysaye and Kreisler. Recently he has bent his energies to the successful presentation of New York's public park concerts. Not only did he conduct the Central Park and Brooklyn Prospect Park concerts so well as to attract thousands to these events, but, true to his reputation as an organizer, he also procured the necessary funds and secured the cooperation of Caruso and other artists of note.



VICTOR HARRIS

Conductor of the St. Cecilia Society

We need fear no shortage of visiting orchestras. Though its plans are not yet fully settled and its management has not made a complete announcement of dates, programs and soloists, the Boston Symphony will be heard here as usual. With the induction of the French composer, Mr. Rabaud, into the position of conductor, a new era will be begun in this organization's work. Whether or no it will be a period of great achievement we shall not be able to tell for many months yet, for at least that much time will be needed to mold it to its new shape. Mr. Monteux of the Metropolitan Opera Company is to conduct at the first two concerts, Nov. 7 and 9, and Mr. Rabaud will wield the bâton at the remainder of the five Thursday evening and five Saturday afternoon concerts at Carnegie Hall.

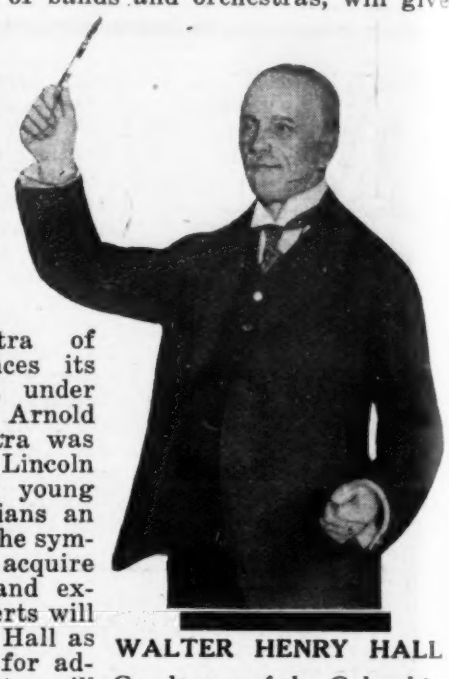
Philadelphia is sending its orchestra to the metropolis for five concerts on Tuesday afternoons, Nov. 19, Dec. 17, Jan. 21, Feb. 11 and March 11, in Carnegie Hall. These concerts will be under the direction of Leopold Stokowski, who is entering on his seventh year as conductor of the orchestra. The soloists will include Margaret Matzenauer, Efrem Zimbalist, Ossip Gabrilowitsch, Olga Samaroff, and Harold Bauer and Jacques Thibaud in conjunction.

From France the unconquerable comes the Société des Concerts du Conservatoire under the leadership of André Messager. An account of its postponed first concert, which took place on Tuesday evening, Oct. 15, will be found in this journal's issue next week, Oct. 26. Its original program deserves mention here, for while it was chiefly made up of French works—Bizet's overture to "Patrie" and d'Indy's symphony, "The Mountaineer," for ensemble numbers, Fauré's Ballade as Mr. Cortot's contribution and Saint-Saëns's prelude to "The Deluge" as Alfred Bruns's solo violin selection—it included also the Third Symphony of Beethoven. Surely it is unnecessary to comment on the fact that France, strung to the highest pitch of effort and agony for long years, is thus more open-minded than America, which has to her credit only a brief year and a half of open hostility to Germany.

A second concert is to be given on Sunday evening, Oct. 20, and if these offerings meet with the success the orchestra's European reputation would lead one to expect, Mr. Kahn's French-American Association for Musical Art will surely arrange more New York appearances for it in addition to the concerts it plans to give in its tour of sixty leading American cities.

The Royal Italian Grenadiers' Band of the Guard of the King of Italy must be accorded a word of mention in this place, because it is the first representative body of musicians that has come to the New World from a land which has sent us our greatest individual artists.

For the smaller orchestral organizations interesting things are promised. The Orchestral Society of New York, whose conductor, Max Jacobs, is stationed at Pelham Bay as leader of bands and orchestras, will give a series of three subscription concerts at Aeolian Hall. The first will take place on Sunday afternoon, Nov. 24, when Mr. Jacobs will present two new American compositions. The soloist will also be an American.



WALTER HENRY HALL

Conductor of the Columbia University Chorus

The Young Men's Symphony Orchestra of New York announces its seventeenth season, under the direction of Arnold Volpe. The orchestra was founded by Alfred Lincoln Seligman to afford young and aspiring musicians an opportunity to play the symphonic classics and acquire orchestral routine and experience. Two concerts will be given at Aeolian Hall as usual. Applicants for admission to the orchestra will present themselves for examination and enrollment at Terrace Garden, 155 East Fifty-eighth Street, on Sunday morning, between 10.30 and 12, Oct. 20.

The Ladies Symphony Club, under the leadership of Walter Henry Rothwell, has discontinued its activities until such time as peace shall descend upon a troubled world. The founder and director of the Kriens Symphony Club, Christiaan Kriens, announces that for its seventh season the club has enrolled over 125 young men and women, boys and girls, who will meet for weekly rehearsals, and who by their participation in the society's activities will obtain competent training for professional work with the large orchestras. On April 28 the annual concert in Carnegie Hall will be given. A harp concerto by B. Margaret Hoberg, a young composer, will be produced, and another young woman, Violet Kish, violinist, will make her début in the Wieniawski Concerto. Another feature will be the conductor's suite, "In Holland." The first two numbers of the evening's entertainment will be culled from Mozart and Haydn.

Chamber Music Prospects

The Society of the Friends of Music will give its usual public and private concerts. The private concerts, which are primarily for members, although now the general public may purchase tickets for them, occur on Sunday afternoons at the Ritz. The first of these will present a small orchestra and chorus from the Metropolitan Opera House under the direction of Artur Bodanzky. Schubert's "Rosamunde" will be given in unabridged form for the first time in New York, the Society believes. The next event of this organization's season will take place Dec. 19, at Carnegie's Hall, and will be a public concert for charity, the program being as yet undecided on. Again a small orchestra and chorus from the Metropolitan will be heard under Mr. Bodanzky's direction at the Ritz, Jan. 12, when Mme. Olga Samaroff will be the assisting artist. At Aeolian Hall, Feb. 15, the Flonzaley Quartet, assisted by Mme. Povla Frijsh and M. Bailly, will offer to the public a new string quartet by Mr. Loeffler and several works of John Alden Carpenter. The program of the last of the Ritz concerts, March 17, will be made up of *à cappella* music, Ernest Bloch conducting.

The Miniature Philharmonic, an orchestra with thirty members, conducted by Jacques Grunberg, will present in its second season a subscription series of four New York concerts at Aeolian Hall on Monday evenings, Oct. 14, Nov. 25, Jan. 27 and Feb. 24. American novelties are promised and Mr. Grunberg will appear on one occasion in the dual rôle of conductor and solo pianist. He is also planning a number of concerts at popular prices to be given in the vicinity of New York during December.

The Flonzaley Quartet will be heard in Aeolian Hall in its usual series of three subscription concerts, Nov. 26, Jan. 21 and March 11.

The Letz Quartet announces its second season of chamber music concerts, which will occur at Aeolian Hall on the following Tuesday evenings, Oct. 22, Dec. 3 and Feb. 11. Hans Letz, founder of the quartet, was second violin of the Kneisel Quartet until its disbanding, when he established the present organization with Sandor Harmati as second violin, Edward Kreiner, viola, and Gerald Maas, violoncello. Many of the patrons of the Kneisel concerts in other years are now subscribers to the new organization. The outline of works to be performed includes quartets by Beethoven,

[Continued on page 17.]

Rich Fare for New York Concert-Goers

[Continued from page 16]

Brahms, Mozart and Haydn; also César Franck and Sgambati, and the Quartet No. 6 in B Flat Major, Op. 19, of Taneieff, the last-named for the first time in New York. The prospectus of the quartet's season gives considerable space to biographical notices of the players, which seem designed to show that the members' affiliations make their sympathies allied.

Mrs. Coolidge's Quartet and Trio

The Berkshire Quartet, sponsored by the same Mrs. Coolidge whose services to the cause of chamber music have been so many and varied, will give a series of three subscription concerts at Aeolian Hall, Nov. 19, Jan. 14 and Feb. 25. An American composer or one of foreign birth who resides in this country will be represented on each of their programs and the quartet will further evidence its American leanings by putting itself at the disposal of the Y. M. C. A. for concerts at the camps and also by aiding the Red Cross.

Another enterprise backed by the same musical fairy-godmother is the Elshuco Trio. Its members, Samuel Gardner, violinist; Willem Willeke, 'cellist, and Richard Epstein, pianist, will give a chamber music concert in Aeolian Hall on Thursday evening, Oct. 31.

A new quintet by Cecil Burleigh is promised by the Sinsheimer Quartet for one of its appearances at Rumford Hall, the probable dates of which will be Dec. 5 and Feb. 6, and their programs will also include a quartet by Frank Bridge. Four concerts will be given at the Y. M. H. A. in East 111th Street. Mr. Sinsheimer will conduct the Association's orchestra on three evening occasions, and expects also to give sonata recitals, dates to be announced later, in this city.

The war has hit both the Adele Margulies and the Edith Rubel Trios. Neither of these organizations will be heard in New York this year.

David and Clara Mannes are promised for their usual sonata recitals, but no details have yet been made public.

The several organizations in which George Barrère figures have been booked for an interlocking chain of tours. The Little Symphony, the Trio de Lutèce and the Barrère Ensemble of Wind Instruments are to have such a busy time of it that one greets with wonder the announcement of between-whiles appearances at the Théâtre du Vieux Colombier under the auspices of Mr. Monteux.

The unique Salzédo Harp Ensemble, which made a great impression last season at its initial appearance, will hold forth twice in Aeolian Hall, once in November and again in March.

New York Chamber Music Society

The New York Chamber Music Society, under the direction of Carolyn Beebe, will give three Tuesday evening concerts at Aeolian, Nov. 12, Jan. 7 and Feb. 18. It will also play three times at Columbia University, Nov. 16, Jan. 25 and March 15, and will be one of the attractions of the People's Symphony series at Washington Irving High School now being arranged by F. X. Arens. Two of the society's artists, Mr. Lifschey and Mr. Kincaid, are in the service at Pelham Bay and will appear in uniform at the concerts. André Tourret, first violinist, who has been in France, was expected to return to participate in the Society's activities. Otherwise the personnel remains as before, with Carolyn Beebe at the piano, Herbert Corduan as second violinist, Paul Kéfer as 'cellist, Gustave Langenus as clarinetist, Henri de Busscher as oboeist, Ugo Salvini at the bassoon, Josef Franzel at the French horn, and Ludwig Manoly at the double bass. Novelties to be produced in New York comprise the "Dixtnoe" of Dubois for five strings and five winds, the "Divertissements" of Paul Juon for piano and five winds, and compositions by Goosens, Bordes, Klughardt and Sowerby (from manuscript), classics by Mozart and other eighteenth century writers, and Beethoven and Brahms.

The People's Symphony Concerts announce for their nineteenth season a series of six Saturday evening chamber music concerts at Washington Irving High School, beginning Nov. 9 with the Flonzaley Quartet. Other attractions announced are the Trio de Lutèce with George Barrère, Dec. 21; the Philharmonic Trio, Jan. 4; David and Clara Mannes in a sonata recital, Feb. 1; a quintet from the New York Chamber Music Society, March 8; and the Berkshire String Quartet, April 5. The society has found it necessary on account of the war to omit the usual orchestral concerts at Carnegie Hall and the Friday evening chamber music series, but it expects to continue to live up to its object of bringing "the best music to students and workers at minimum prices."

Novelties on Choral Programs

The choral organizations have several novelties scheduled for production and in other respects also their season promises well.

Again under the conductorship of Walter Damrosch, the Oratorio Society of New York starts its forty-sixth year. Two of Lili Boulanger's compositions will be produced, "On the Burial of a Soldier" and "Hymn to the Sun," Dec. 3. Mlle. Boulanger, who received the famous Prix de Rome from the French Government at the age of nineteen, died only four months ago at the age of twenty-four. She left a number of scores showing such genius that the musical world of Paris, as well as Mr. Damrosch, is said to have pronounced her to have been the greatest woman composer the world has yet seen. This concert will be followed by "The Messiah," Dec. 27; Beethoven's Mass in D, March 7; and Bach's "St. Matthew Passion," April 17. Among the soloists will be Reinald Werrenrath, Lambert Murphy, Reed Miller, Arthur Middleton, Olive Kline, Mary Jordan and Merle Alcock. Two points of divergence between the Koemmenich and Damrosch régimes are evident in a practice initiated last year when Mr. Damrosch accorded "The Messiah" but one performance and again in the just announced reduction of the price of the cheapest seat rom 75 to 50 cents.



Orchestral Conductors Prominent in the Musical Life of New York—Left to Right: Modest Altschuler, Russian Symphony; Arnold Volpe, Young Men's Symphony Orchestra; Max Jacobs, Orchestral Society of New York; Christian Kriens, Kriens Symphony Club

Japanese Composer's Works

Mr. Koemmenich's New Choral Society—which began as the Philharmonic Chorus but adopted its present name before it had so much as opened its lips in public—published the works of a Mr. Yamada, conductor of the Tokio Philharmonic Orchestra and a Japanese composer new to this part of the world, at its first concert this year, Oct. 16. The society sang his "Autumn Festival" with orchestra accompaniment and "Coronation Prelude" (Japanese hymn in Japanese). In January Handel's "Judas Maccabeus" is to be sung for the first time since 1906. April will see—or should one say hear—the production of Hadley's "Ode to Music." Soloists for these occasions remain to be chosen.

The other choruses under Mr. Koemmenich's leadership, together with the New Choral Society, will do a great deal of camp work. The Mendelssohn Glee Club will also give three concerts, on whose programs figure novelties by Forsyth, Bornschein and Deems Taylor, all of them dedicated to the club, and also pieces by Fay Foster, Koemmenich, Rogers, Turner-Maley, Grieg, Ward and others. At the Plaza Hotel the Beethoven Society, a half social choral organization of women only, will appear in two concerts, at which the soloists will be Helena Marsh, contralto, and Rafaelo Diaz, tenor, both of the Metropolitan Opera Company; Alma Beck, contralto; Betty McKenna, soprano, and Malcolm La Prade, baritone, while the pianist will be Aline von Barentzen. Three new negro spirituals by Burleigh will be among the offerings of the programs, which for the rest will be made up of compositions of Fay Foster, Deems Taylor, Grieg, Debussy, Koemmenich, Hopkins and other writers.

The Schola to Present Spanish Songs

The Schola Cantorum, Kurt Schindler, conductor, expects to give its usual two subscription concerts at Carnegie Hall on Wednesday evenings, Jan. 15 and April 9. As in the past two seasons, the concerts will be devoted to *à cappella* singing. The work of the chorus began in the first weeks of October and auditions were held with the object of increasing the membership to 200. The Schola has thus become the largest *à cappella* chorus in the world with the exception of the Orfeo Catalan in Barcelona and the Leeds Chorus in England.

The programs will contain a number of old English madrigals, as well as examples from the works of the masters of the old French, Flemish and Italian schools. From Catalonia comes a new group of Spanish folk songs transmitted to Mr. Schindler by the Director of the Barcelona Chorus to supplement the anusual offerings of last year's Spanish concert. In addition to these modern secular numbers there will be a comprehensive group of masterpieces of old Spanish church music, never presented in this country prior to the Schola's second concert, which will occur during Lent. Debussy's three-part songs will be revived *in memoriam*. As an interesting novelty the presentation of Ornstein's new Russian part-songs, now being published, is planned, and the many enthusiastic admirers of Balfour Gardner's "News from Wydah" will find interest in some *à cappella* works of his that are new to this public.

The Musical Art Society plans to give its two regular concerts at Aeolian Hall this season. The change to the smaller hall was considered advisable by the directors in view of the anticipated influence which the draft and war conditions would have upon both the subscribers and the choir of the society. It was deemed advisable to reduce the choir to its original membership of fifty voices in order to maintain the high standards for which it is famous, and as Carnegie Hall is too large for effective work by a choir of that size, it was decided to give the concerts in Aeolian Hall, which would be admirably adapted to the Society's purpose.

The directors have also decided to give to the music-lovers of the New York suburbs and nearby towns an opportunity to hear the Society's concerts by admitting the public to the final rehearsal before each concert under conditions identical to those of the concert. These rehearsals will occur in the afternoons and, it is expected, will be welcomed by music teachers and students who find it inconvenient to attend the evening events. A nominal fee will be charged for admission to the rehearsals.

The programs will follow the same lines as those of earlier seasons—works by Palestina and other old Italian masters, besides modern works for unaccompanied chorus.

American Compositions to be Heard

The St. Cecilia Club, Victor Harris, conductor, will give two evening concerts for its regular members and subscribers, Wednesday, Dec. 18, and Tuesday, April 1, in the Grand Ballroom of the Waldorf-Astoria.

In addition the Club will probably give two extra concerts for charity and war purposes during January, and, as during last season, will sing at a number of meetings and entertainments given in connection with war activities. This is the club's thirteenth regular season, Mr. Harris having been its conductor since its inception. W. Bertram Fox will again figure as its accompainst and Mr. Louis R. Dressler as its organist.

Following its established custom, the Club will produce for the first time a number of new compositions written especially for it. Among the composers represented will be Bruno Huhn, the late Edward Horsman, Bertram Fox, George W. Chadwick, Clarence Dickinson, Cecil Forsyth, Victor Harris, *et al.*

The University Glee Club, under the direction of Arthur D. Woodruff, will give two concerts at the Hotel Astor, Jan. 30 and April 24. The programs will be predominantly patriotic. Soloists will probably be selected from among the members of the Club, though they may include some outsiders. Though the draft has taken many of the members, the usual number of voices will probably be heard, for retired members will again participate in the Club's work. A celebration was planned for the twenty-fifth anniversary of its founding and Mr. Woodruff's conductorship.

[Continued on page 18]

Rich Fare for New York Concert-Goers

[Continued from page 17]

but on account of war conditions has been postponed. Like so many other musical organizations in these days, the Club will do much camp work and will make other appearances for patriotic causes.

The Rubinstein Club will resume its musical activities as usual this season. It will give three Tuesday evening concerts, Dec. 10, Feb. 18 and April 22, and six musicales. The chorus begins rehearsals on Oct. 23 with W. R. Chapman as conductor, Mrs. F. E. Kavanagh as assistant conductor and Alice M. Shaw as accompanist. Commencing Nov. 16, musicales will be held on the third Saturday afternoon of each month. The first evening concert, Dec. 10, will have Rosa Raisa as soloist, and a brilliant choral program has been selected for this occasion. Besides patriotic hymns by Chadwick and de Corval Rybner, Fay Foster's "The Americans Come" and Mabel W. Daniels' "Peace with a Sword," numbers by Bryceson Treharne, Edith Lang, Grieg, Cherubini and Clough-Leighter will be presented. Names of solists are announced only as the concerts approach, in order that the "best and newest attractions of the season" may be presented.

Eugen Klee has become known in America through his leadership of National Singing Festivals in Philadelphia and through his winning first prizes for the work of his organizations on five separate occasions. His rebuilding of the men's and women's choruses of the New York Liederkranz, of which he is conductor; its fine *à cappella* singing under his direction; his orchestral conducting; his leading of women's and mixed choruses and the orchestral accompaniments he has from time to time been called on to render soloists and choruses, are all worthy of remark. This season's programs for the appearances of his organization will consist of choral compositions, all to be sung in English. Three grand concerts and three evenings of choral singing will be held.

Popular Choral Singing

Two organizations' plans deserve mention here for the progress they represent in the direction of popularizing music.

The first of these is Mr. Camilieri's New Singing Society, begun last year, which is now just a unit in the People's



© Mishkin

Capt. NAHAN FRANKO
Conductor of Popular Concerts in New York

Liberty Chorus, which originated during the Third Liberty Loan campaign. The units making up the large chorus are the clubs of such banks as the National City Bank, the Guaranty Trust Company and the Metropolitan Trust Company, and of such large stores as Best and Company, Lord and Taylor, Wanamaker, Oppenheim and Collins, etc. Such musical societies as the Rubinstein and St. Cecilia Clubs have lent their co-operation. The purpose of the People's Liberty Chorus is to serve, by means of the voices of the people, any national and international cause that may be of public interest. It is an institution which, owing to its character and purpose, includes everybody, advanced student and beginner, who wishes to serve and enjoys singing. Of course this Chorus is eminently popular in character, but its fundamental



EUGEN KLEE
Conductor of the Liederkranz

object (to use its conductor's words) is "the quest of the best," wherefore persons aristocratically trained in music find it pleasurable to take active part in the Chorus's meetings.

Concerts for the People

The other undertaking commended above is the series of musical events which take place in the Wanamaker Auditorium. The watchword selected by Mr. Russell, concert director, for his enterprise this year is "Music and the War." The Committee on Public Information will furnish speakers and workers for the Liberty Loan, Red Cross and such war philanthropies as the Y. M. C. A., the Knights of Columbus, and the Y. M. H. A. Motion-pictures relating to the war will also be shown. These patriotic features will be presented at the regular series of concerts, so that the musical programs given at the Auditorium will reach a larger section of the general public than usual and probably a great number of the musically un-elect.

Among the musical offerings the Auditorium expects to make are a week of war and home songs born of this and other wars in which this country has been engaged, some concerts in November designed to celebrate the fifteenth anniversary of the initiation of the concerts, a Christmas festival for children, special concerts of traditional and modern negro music in February, the Third American Composer's Festival in the spring and a popular festival in the early summer. The War Camp Community Service will superintend the holding of weekly community sings. Eight of the season's concerts will be devoted to the works of individual American composers and certain days will be devoted to concerts by prominent teachers, in which new talent will be given the opportunity to appear in public. A number of orchestral and choral societies will appear from time to time.

A Rosy Outlook

What is the war doing to the concert season? A great many things whose significance it is not yet possible to fathom. It is true that New York will not hear some of its friends this year, but it has a goodly number of either entirely new or considerably expanded old musical enterprises to make up for that. Furthermore, many of the discontinued activities as were of real importance will simply turn their energies in new directions. Particularly important are the musical offerings of genuine worth which are being showered on our soldiers, both here at home and abroad. What is being thus done at present for the men of twenty-one to thirty-one who are in khaki will soon be done for those of thirty-one to forty-five as well.

And this does not close the tale of music's popularization through the war. The boys and men who remain on this side of the water, as well as women of all ages and classes, are constantly being subjected to the appeal of music. Liberty Loan, Red Cross, Y. M. C. A., K. of C., Y. M. H. A.—these and every other patriotic cause or organization, under whatever permutation or combination of all the letters of the alphabet it may be known, pipes a tune to the general public when its object is to reach, through its heart, that public's pocket-book. Inasmuch as war levels artificial class distinctions and binds all folk together in the name of democracy, by just so much is music borne alone triumphantly toward its final state of empire over the whole world's heart—the one imperialism which fosters the democratic virtues.

CHICAGO UNION EXPELS FIVE SYMPHONY PLAYERS

Steindel Heads Group of Musicians Whose Americanism Was Under Fire—Continue Probe

CHICAGO, Oct. 10.—Bruno Steindel, former first 'cellist; Richard Kuss, trombone; William Krieglstein, bassoon, and Otto Hesselbach, viola, were expelled from membership by the Chicago Federation of Musicians to-day. All except Steindel were members of the Chicago Symphony Orchestra, he having resigned from that organization about ten days previously. The four were tried on the same charge—namely, "acting in a manner derogatory to the interests of the local and its members through unpatriotic actions and utterances." During the trial about ninety witnesses were examined, including Frederick Stock, the former conductor of the orchestra. The effect of the decree of expulsion will be to prevent the men from playing in the ranks of any union orchestra in the country.

President Joseph F. Winkler states that this action would have been taken much sooner had it not been that the Department of Justice signified a desire to make its own investigation in advance of the union proceedings.

He announced further "that a number of other musicians were scheduled for trial on the same charge." E. C. M.

De Lamarter Writes Music for Maeterlinck's "Betrothal"

Winthrop Ames announces that Eric De Lamarter, the present conductor of the Chicago Symphony Orchestra, has written the music for Maeterlinck's sequel to "The Blue Bird," "The Betrothal," now in rehearsal at the Little Theater. Mr. De Lamarter, formerly organist in various Chicago churches and at one time member of the faculty of the Chicago Musical College, is prominent in musical circles in the Middle West. He has served as musical and dramatic critic for the Chicago *Inter-Ocean, Record, Herald* and *Tribune* and was for several years conductor for the Chicago Musical Arts Society. His orchestral compositions range from a symphony to the incidental music for Alice Gerstenberg's dramatization of "Alice in Wonderland" and include overtures, suites, cantatas and folk tunes.

Wall Street Halts Work to Listen to Frieda Hempel



Photo by Paul Thompson

Frieda Hempel Singing on the Steps of the Sub-Treasury in Wall Street in Aid of the Liberty Loan

FRIEDA HEMPEL, the Metropolitan prima donna, was given an ovation when she sang in aid of the Fourth Liberty Loan on the steps of the Sub-Treasury in Wall Street last Friday noon before an audience which packed every inch of space for more than a city block in each direction. Miss Hempel sang "The Long, Long Trail" and "Dixie." When she came out on the steps there was prolonged applause and many calls of welcome from men prominent in Wall Street affairs.

After singing "Dixie" it was announced by one of the Loan officials that Miss Hempel would give an encore provided some one would subscribe for a $1,000 bond. The subscription was forthcoming almost before the speaker had finished his remarks and Miss Hempel rewarded the audience with "Annie Laurie."

On Saturday evening Miss Hempel sang at another Liberty Loan rally at which Colonel Roosevelt was present, at the Academy of Music, Brooklyn.

Greta Torpadie's November calendar schedules her for four engagements as soloist with the Detroit Symphony Orchestra. The soprano will have three appearances with this orchestra in Detroit and one at Chatham, Ont.

DEVELOPING SONG LEADERS FOR Y. M. C. A. SERVICE

Novel School in Which Robert Lawrence Trains Men Who Are to Sing with Our Fighting Forces—Y. M. C. A. Asks for 200 Men of Known Ability to Volunteer for This Branch of Service—"A Good Voice, a Good Sense of Rhythm and a Smile" Are the Chief Requisites—Conditions Which the Overseas Song Leader Faces

BY MAY STANLEY

THE setting was the big lecture room of the Young Women's Christian Association Building on West Fiftieth Street. The uncertain light of a muggy autumn morning filtered through the windows on a strange sight in that domain of femininity. On the platform was a tall figure in the familiar uniform of the Red Triangle service. Before him was ranged a group of men. Some of them were short, others tall. Some wore the smile of fellows who frankly liked the job, others had the wondering look one occasionally sees on the faces of those who are learning to unbend from their dignity and finding the task not unpleasing. A few had already blossomed out in service uniform and leggings, others had acquired the khaki shirt; a minority were still clothed in civilian togs.

"Now, men, we'll begin on 'America.' Get your position; remember, weight on the forward foot, ready!" and the leader swung his forces into the first motions of beating 3/4 time. "See that the down beat is *down*, not *out*," he warned; "first beat down, second beat out, third beat up," and the men followed.

Different examples followed one another rapidly, perspiration came out on the brow of the stout gentleman in civilian clothes, but there was no halting of the pace. Like the army officer the Y. M. C. A. song leader has learned to increase the *tempo* all along the line, and the school for song leaders, which Robert Lawrence has been conducting for the last ten weeks, is no exception to the rule. In fact, the school leads in speed among the specialized schools which the war has called into being, for it is a six days' course. And when one reflects on the amount of energy that is required to keep up a song leader's pace six hours a day for six days, one understands why many candidates are "left at the post" in the early hours of the first day's work.

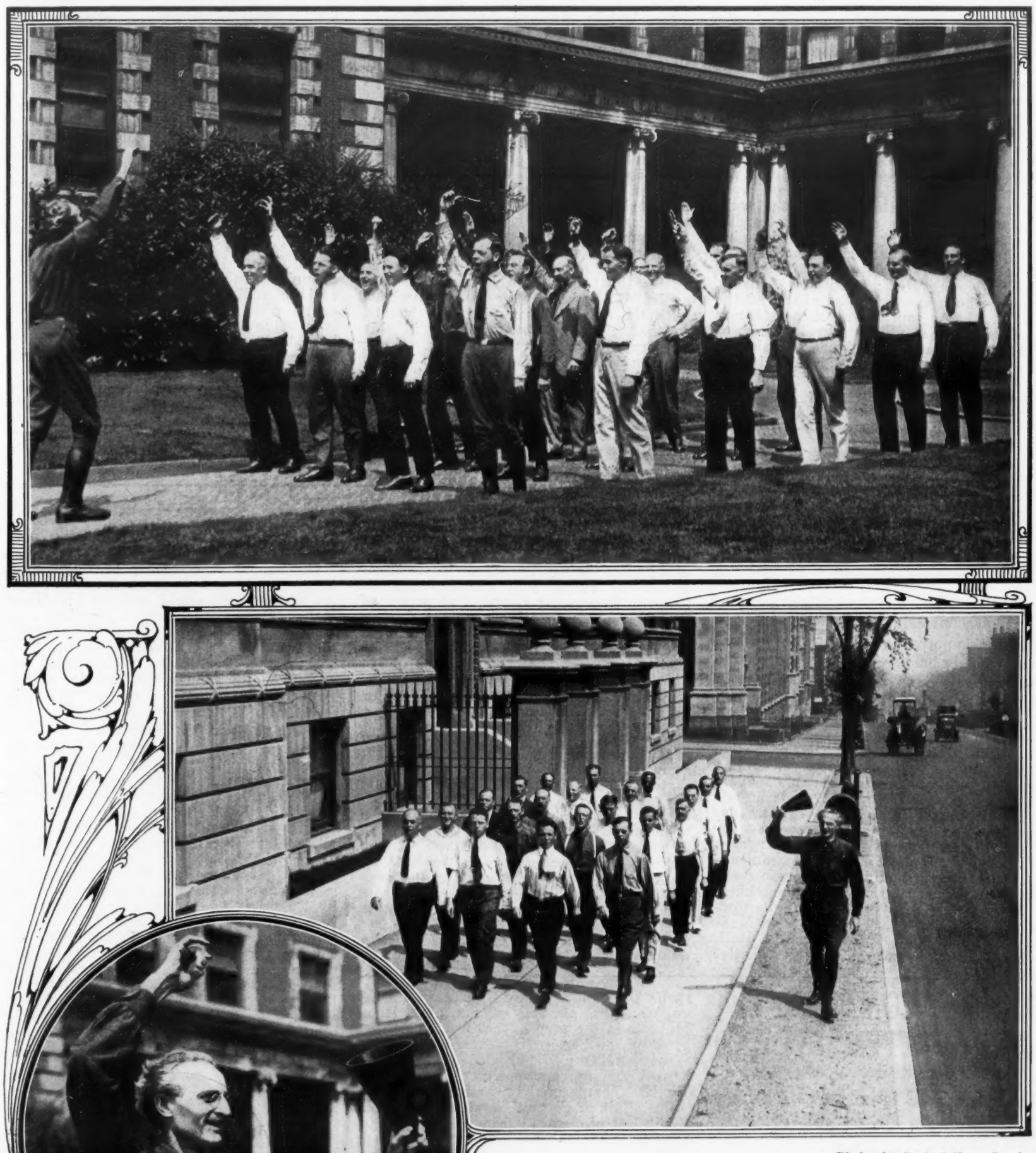
Song Leaders Needed to "Carry On"

Two new words that the vocabulary of the war has brought us are today vital with significance to musicians.

"Carry On!"

This is the message that the music committee of the Y. M. C. A. gives to the musicians of the country at this time. Song leaders are needed, both at home and overseas, to carry on the good work which has been so splendidly begun.

Many musicians of prominence have temporarily given up their chosen careers for the sake of leading in song the men who are marching under Pershing's banners in the shell-swept fields of France. Many more are wanted. The Y. M. C. A. has immediate need of 200 song leaders. It wants men who can be generals, not privates: men who can organize glee clubs, who can train company leaders and lead community singing. There is an opportunity here to place your special gifts in service. Will you do it?



Photos by Central News Service

Pictorial Glimpses of the Y. M. C. A. Song Leaders' Classes: Upper Picture: "Hold It!" Says the Leader, as the Men Conduct an Imaginary Regiment in Singing "The Star-Spangled Banner." Lower Picture: Singing on Hike Is Another Phase of the Song Leaders' School. Circle: Robert Lawrence, Who Is Training the Men to "Carry on" the Message of Song

Taking "Kinks" Out of the Preacher

After the class had gone through the conventional modes of beating time, the matter of using lantern slides was taken up and the candidates learned how to manipulate this important adjunct of the song leader's equipment. The army beat for marching songs followed rapidly. The class lined up in marching formation and 'round and 'round the room they went, each man beating time as they vocally proclaimed "It's a Long Way to Berlin, but We'll Get there," "Long Boy" and "Goodby Broadway, Hello France."

There was one man in the class that I am convinced was a preacher before the lure for service got him. He used to be an earnest preacher, too, and inclined to take life seriously. I watched him as he marched around the room, vigorously beating out the time of "It's a Long Way to Berlin," and the thought trickled through my mind that a certain choir in a certain church is going to do a lot of speeding up when that clergyman doffs his Red Triangle uniform after the march into Berlin has become history. I am convinced there were men in that class who hadn't unbent in years, yet their bodies swayed to the rhythm of the songs in which they led an imaginary regiment. The work had "got" them, and they were in it, heart and soul, hands and arms, knees and fingertips!

"The school for song leaders, like so many of the specialized schools in the army and navy, is the result of an acute need," said Mr. Lawrence, when the end of the morning's work brought a brief respite. "We found that the men became accustomed to a certain type of leadership in the camp or naval training station where they have been trained; then, when they were transferred to other camps, either at home or overseas, they were likely to find song leaders with entirely different ways of conducting. Perhaps the men had learned from the song leader in the first camp to place emphasis on one especial word in a song, and the new leader might demand emphasis on a totally different word. The result was that these varying styles of leading threw the men out and confused them.

"In this situation the Young Men's Christian Association decided that the only logical course was to adopt a standardized method of song leadership, so that every man sent into the field might know how to conduct a given song properly and have the additional assurance that if several bodies of men are called together for a big 'sing' they will all sing the same songs in the same way, no matter which one of the song leaders is called on to conduct."

Some Results of the School

When it was decided to begin such a school the music committee of the National War Work Council of the Y. M. C. A. called Robert Lawrence in from his work as song leader at Camp McClellan, Ala., to take charge of it. Their choice was a happy one, for Mr. Lawrence, as one of the pioneers in community singing in his home city of Birmingham, Ala., was already a keen student of humanity in the mass before he transferred his activities from group singing with civilians to group singing in the army. The school began ten weeks ago in Barnard College. It shifted from that location when the fall semester began and has since been conducted at the Y. W. C. A. Building in West Fiftieth Street.

In the ten weeks since the school began forty "full time" song leaders have passed

[Continued on page 20]

DEVELOPING SONG LEADERS FOR Y. M. C. A. SERVICE

[Continued from page 19]

through the school, while eighty assistant leaders and more than twenty accompanists have been sent to service in the camps, both here and abroad. Among the well-known men who have passed through Mr. Lawrence's classes is Frederick Gunther, who is now taking the message of song to the employees of the Winchester Arms Company at New Haven and is in charge of all the Y. M. C. A.'s song activities in the New Haven district. Homer Rodeheaver, the well-known song leader of the Billy Sunday meetings, is serving in France, since his work in the Lawrence classes; Sigmund Spaeth, former music critic of the New York *Evening Mail;* Frederick Gunster, tenor, who is personal secretary of the Y. M. C. A. music committee; James Shakespeare, a well-known lecturer of the Middle West, and Charles Washburn of Nashville, who is now on duty in one of the American training camps in England, are among other song leaders of the Y. M. C. A. school.

I asked Mr. Lawrence what he meant by "full time" leaders.

"They are the men that we put in charge of a camp or of the singing in a large industrial district," was his answer, "while the assistant leaders are placed in one 'hut' and their activities are usually confined to that area until they develop sufficiently to take charge of a wider field of work. One of the most important parts of the work in the song leaders' school is the training of men so that they, in turn, may go out and train others. The song leader must always 'carry on.' He must learn to train the other Y. M. C. A. men and the men of the army and navy with whom his work brings him in contact, so that they can lead when necessary. Beyond the immediate needs of to-day are the needs of the future—the time when these men will return to their homes and the duties that they have temporarily laid aside. We want to have them come back with the spirit of song in their hearts, so that every city and village in this country will have its song leader. When that end is achieved, music as a socializing force will have come into its own in this country.

Must Avoid Eccentricities

"From careful observation I have come to believe that the most successful song leaders are those who have the fewest eccentricities and mannerisms about their platform presence," Mr. Lawrence continued. "The song leader should strive to develop a simple, distinct movement of the arms, using his body gracefully and sympathetically, but never assuming positions or making gyrations that approach the ridiculous. No group, and this applies in the army and navy as well as in community singing, can sing with all their hearts and voices if their attention is diverted by unexpected or superfluous movements on the part of the leader. A good voice is by no means a vital need, but the prospective song leader should have sufficient voice to give commands which can be heard to sound the key of the song loudly enough to be heard by the men on march, and be sufficiently musical to sing the songs which he intends to teach. No man without a good sense of rhythm can hope to become a song leader, but many leaders are being developed who have this sense, plus a good personality.

"There are eighteen required songs in the répertoire taught, and the Y. M. C. A. music director is expected to teach these songs before branching out on other things or any other program. We lay stress on these songs, so that soldiers and sailors when brought together in new groups or companies have a nucleus of songs that they can sing in common, regardless of what part of the country they come from."

"Already we have sent more than seventy-five song leaders overseas," said Marshall M. Bartholomew, head of the Y. M. C. A. music committee, "and we need 200 more, both for home and abroad. We want men with special gifts of leadership, men who can organize and direct, men who can 'carry on' in the best sense of the word. We are not looking for the man out of a job, but we want to pull men *out* of good positions and get them at work as song leaders. This does not necessarily mean musicians alone, because we are developing some good leaders among men who are not fine musicians, speaking from a technical standpoint. But we do want people with personality, men who can instill the spirit of song in everyone who comes under their leadership, men who know the value of a smile. A good smile is more contagious than army measles. Almost anyone with a good voice, a good sense of rhythm and a smile can be developed into a song leader—but the smile is the chief requisite."

REHEARSE DETROIT CHORUS

Local Singers Ready for Their Part in "Pagliacci"

DETROIT, Oct. 9.—Paul Eisler, assistant chorus director of the Metropolitan Opera Company, arrived in Detroit last week and is busy rehearsing the chorus of local musicians who will take part in the production of "I Pagliacci" in which the Central Concert Company will present Muzio, Caruso and Amato at Arcadia on Oct. 15. For the past five weeks this chorus of forty voices has been training under the capable leadership of Jennie M. Stoddard, and the admirable progress which the organization has made in that time is indeed a tribute to the ability of its coach. Margaret Mannebach supplies the accompaniments for all rehearsals and is responsible for much of the success of the undertaking.

Mr. and Mrs. Boris L. Ganapol entertained a number of their friends on Monday evening. Oct. 7, at Ganapol Hall, presenting the noted Belgian pianist Leon Sampaix in an interesting and varied program.

A campaign to obtain phonograph records for our soldiers, both here and abroad, is being launched in Detroit, under the auspices of the Phonograph Records Recruiting Corps, and promises to meet with unqualified success during the week set aside for the donations, Oct. 26 to Nov. 2, inclusive.

M. McD.

Brooklyn Training Its Navy Men to Sing

BROOKLYN, N. Y., Oct. 14.—Uncle Sam wants a singing navy as well as a singing army. In furtherance of this the Navy Department has asked that the men attending the School of Navigation at the Central Y. M. C. A., 55 Hanson Place, under the auspices of the U. S. Power Squadrons, Captain A. C. Knight, principal, shall start their musical education by learning to sing the National Anthem and learning the words of the complete song. L. Camilleri, song leader, was designated to teach this to the navigators on Tuesday evening, Oct. 15, when they met in the auditorium. On this date a new class was started.

PARRY, COMPOSER AND WRITER, IS DEAD

Renowned Englishman Passes Away at Age of Seventy—His Accomplishments

In the death of Sir Charles Hubert Hastings Parry in London last week modern English music suffers a heavy loss. As composer, his works marked an epoch in English achievement; as historian of music and as instructor his contributions to English literature dealing with music are of inestimable value.

Charles Hubert Hastings Parry was born at Bourneworth, England, in 1848. On his mother's side he was descended from Clinton, the historian; on his father's, from the great naval family of Gambier. The son was educated at Malvern, Eton and Oxford, writing his first music at the age of eleven.

In 1876 he took his M.B. degree at Oxford, where he founded the University Musical Club. He studied with Wesley, Bennett and Macfarren; afterwards at Stullgart with Henry Hugo Pierson. On leaving college he became engaged in business at Lloyd's for three years, during which time, however, he composed more or less steadily. Edward Dannreuther, through his position in the musical London world, first brought the young composer's chamber music before the semi-public of the Dannreuther musicales at the latter's house.

In 1879 a private concert of Parry's works was given at the home of A. J. Balfour, and in the same year his overture, "Guillem de Cabestarh," was played at Crystal Palace. Concerts at Cannes with Edoardo Guerini, the violinist, still further extended public interest in his worth, which was finally established in 1880 by the production of his first great choral, "Scenes from Prometheus Unbound," at the Gloucester Festival and the playing of his pianoforte concerto in F Sharp at the Crystal Palace by Dannreuther. His next choral, "The Glories of Our Blood and State," confirmed the impression that a new great English composer had arisen; and the "Blest Pair of Sirens," sung by the Bach Choir left him established in fame. His four symphonies were given in the period 1882-1889.

The composer became successively chorogos of Oxford University, Director of the Royal College of Music, knight and baronet, and the possessor of innumerable honorary degrees. His literary work was of notable character; poems, the words to many of his own works; contributions to Grove's Dictionary, notably his remarkable article on "Form"; and many books on musical history and art of the highest value to the student.



Pierre Gailhard

From Paris comes the announcement of the death of Pierre Gailhard, formerly director of the Paris Opéra and noted as a basso before he assumed that position.

Pierre Gailhard was born at Toulouse in 1848. He studied singing there and at the Paris Conservatory, winning three first prizes on his graduation in 1877. He made his début on Dec. 4, 1867. When at the height of his singing career he took over the management of the Grand Opéra House in Paris with M. Ritt. He retired in 1892, but resumed the directorship with M. Bertrand in 1893. Upon the death of the latter in 1899, M. Gailhard assumed the sole directorship and retained the position until 1907.

During his directorship he introduced many novelties and engaged many singers who became world famous, including Melba, Eames, the two de Reszkes and others. With Baron de Reinach he wrote the scenario for P. Vidal's ballet, "La Maladetta" (1893), and with Gheusi the text for the same composer's opera, "Guernica" (1895).

Belle V. Godshalk

Last week Spanish influenza added to its victims a charming and gifted young American soprano in the person of Belle V. Godshalk, who died at her home in Westfield, N. J., on Oct. 6.

Miss Godshalk studied abroad with Mme. Gerster and the late Frank King Clark, both of whom took great pride in her development. Her first engagement was as a leading soprano at Lodz, in Russian Poland, and only the outbreak of the war prevented her from filling several others. On returning to this country she sang with the Boston Opera Company and also extensively in concert, studying meantime with Francis Rogers and William Thorner. This year she had decided to sing only for patriotic purposes, entering herself as a worker at the Bethlehem Steel plant in order to free some one else for service. In a three weeks' camp tour, which ended at Camp Dix, she contracted Spanish influenza, which developed into pneumonia.



Belle V. Godshalk, American Soprano, Who Died Last Week of Spanish Influenza

Mrs. Walter Wynne Yates

MEMPHIS, TENN., Oct. 5.—A pall of sadness was cast over the city, particularly in musical circles, by the sudden death of Mrs. Walter Wynne Yates, whose funeral was held Friday. Mrs. Yates was a popular member of the various music clubs of the city and an active worker in all things musical.

N. N. O.

Allen B. Fenno

LENOX, MASS., Oct. 12.—Allen Blanchard Fenno, one of the most prominent singers here and organist and choirmaster of Trinity Episcopal Church since 1912, died of pneumonia in the hospital of the House of Mercy in Pittsfield on Oct. 11.

Mr. Fenno was born in New York City in 1889. When eighteen he became organist of Trinity Church, New Haven, going from there to Wallingford and finally in 1912 to Lenox. He was known throughout the Berkshire country, as he also appeared in concerts and recitals here.

W. E. C.

Mrs. Franklin C. Bush

COCOANUT GROVE, FLA., Oct. 9.—Dade County lost one of its most prominent musicians in the death on Oct. 3 of Mrs. Franklin Coleman Bush, after an illness of two days' duration. Mrs. Bush was a violinist of more than local note and had appeared on all programs of importance in Miami and Cocoanut Grove for a number of years. She was teacher of violin in the Miami Conservatory of Music when Mr. Bush was director and head piano teacher.

A. M. F.

Harold P. Quicksall

PHILADELPHIA, Oct. 8.—Harold P. Quicksall, music and dramatic editor of the *North American,* died early to-day of pneumonia, superinduced by influenza. He was only twenty-seven year old, but had achieved within the past four years an enviable reputation as a writer on musical and dramatic subjects. Mr. Quicksall studied music in his early youth and took the special course in music at the University of Pennsylvania. He had recently become an enthusiast on the subject of community singing and had written many articles of interest on this subject. He was a member of the Friars' Club of New York.

T. C. H.

Wilbur Follett Unger

Wilbur Follett Unger for ten years correspondent of MUSICAL AMERICA in Montclair, N. J., died of pneumonia on Oct. 14 at his home in that suburb. He was thirty-six years of age.

Mr. Unger, whose report of the coming year's prospects appears elsewhere in this issue, was prominent in New Jersey as a teacher of the piano. He had written several books on harmony and kindred subjects, and was a pianist of accomplishment. He had been a member of the Musicians' Club of New York.

John T. Monahan

Telegrams received in New York on Saturday announced the death of John T. Monahan in Montreal, Can., where he had taken graduate courses at McGill University. He had recently been appointed correspondent for MUSICAL AMERICA in Montreal. Mr. Monahan was a frequent contributor to MUSICAL AMERICA during his residence in New York and was well known in musical circles here.

Laura Rolland

ADAMS, MASS., Oct. 12.—The recent death is reported of Laura Rolland, a piano teacher of this city. Miss Rolland, who was nineteen years old, was the daughter of Mr. and Mrs. John Rolland. She was seized with an attack of influenza, which, followed by pneumonia, caused her death in a week's time.

W. E. C.

Managers Prepare for Post-Bellum Musical Boom

AT NO TIME in our entire musical history as during the present has so much interest been manifested in the country's musical outlook, in the possibilities for the development of our musical field. And in this respect no one is so well qualified to furnish the desired enlightenment as the well-informed concert manager—who, of late, is also displaying to a gratifying degree an interest in operatic possibilities. For the manager, representing as he does that singular duality of the musical economist and the judge of artistic efficiency, may be relied upon to view existing and impending conditions and objects with that clearness of logical, unemotional vision that ensures that unbiased opinion which is sought by the artist more or less dominated by his or her emotions.

And an additional significance is offered to the managerial field this year by the organization of the National Musical Managers' Association of the United States. For with the historical meeting at the Republican Club on Sept. 6, convened at the invitation of MUSICAL AMERICA, that gave birth to this Association, nothing less than the future co-operation of our managerial factors was inaugurated, not alone for the mutual benefit to the managers, but also in the interest of the musical life of the entire country. This fusion and co-operation of such organizing and determining factors promises to open up many hitherto unexplored corners of the country for future musical cultivation, as well as to ensure the exploitation of incalculable musical resources hitherto latent.

It has, therefore, been MUSICAL AMERICA'S object to inspire as many managers as possible to contribute their statement on the present-day musical situation in the United States, as well as on the prospects this situation would seem to offer for the future. If among the reports published below this or the other would seem to express a viewpoint opposed to the others, such a divergence of opinions can only be welcomed, insomuch as hereby the situation is sure to be covered from more than one viewpoint. Summarizing the aggregate of opinions, it may be stated that on the whole the present musical situation is a remarkably favorable one that seems to hold out undreamed of promises for the future.

One senses, furthermore, the spirit of preparedness among the ranks of managers, to meet the unprecedented demands which will inevitably emanate from the post bellum reaction.

Wolfsohn Bureau Bookings Show No Let Up in Musical Activities

IT was not so very many years ago that October ushered in the musical season; now, however, September sees the concerts under way and for nine months the country eagerly takes its music. Doubtless in another year the public will ask for its "first helping" in August.

This season's early beginning was emphasized by the joint concert appearances in September of Sophie Braslau and Hipolito Lazaro; these two Metropolitan notables inaugurated the musical activities in Denver, Colorado Springs, Wichita and other Western cities. Reinald Werrenrath was another artist whom the public wanted to hear before October; the Elshuco Trio and the Berkshire String Quartet also began their seasons last month.

A general view of the Wolfsohn Bureau's work for the next several months is a gratifying proof of America's fondness for music and its determination to have more instead of less during these unhappy times: Mmes. Alma Gluck, Louise Homer, Mabel Garrison, Yolanda Mérö, Florence Hinkle, Olive Kline, Sophie Braslau, Margaret Keyes, Inez Barbour and Merle Alcock are among the prominent and firmly established recital favorites who will be heard numerous times throughout the country; Josef Hofmann, Jascha Heifetz, Efrem Zimbalist, Hipolito Lazaro, Reinald Werrenrath, Emilio de Gogorza, Henri Scott, Lambert Murphy, Albert Lindquest, Arthur Alexander, Josef Shlisky, the Berkshire String Quartet and the Elshuco Trio complete the impressive list of artists whose appearances under the Wolfsohn Bureau's direction will be features in every city of consequence between New York and San Francisco.

Alma Gluck will limit her concerts this season to the months of February, March and April. Jascha Heifetz opens another record-breaking year with a recital in Carnegie Hall on Oct. 25. During the season he is scheduled for seventeen appearances in New York. Several tours in the Middle West and visits to the principal Southern cities constitute one of the busiest concert seasons ever booked in America.

Josef Hofmann opens an active season Oct. 17 and 18 as soloist with the Boston Symphony. The Polish pianist will concertize during the entire season. In February Mr. Hofmann will be heard in twenty recitals on the Pacific coast.

Shortly after the New Year, Efrem Zimbalist will resume his concert work. This will be Mr. Zimbalist's sixth season in America and a very active one. He will be three times soloist with the Philharmonic Society and twice with the Philadelphia Symphony in New York.

Mme. Louise Homer's concert tours are to be confined to October, January, February, March and April.

The Metropolitan has re-engaged Hipolito Lazaro, the Spanish tenor; he will sing at the Opera House from Jan. 20 until the close of the season, after which a concert tour to the Pacific coast is being planned. From now until his operatic duties call him, Mr. Lazaro will fill a notable list of concert engagements in Canada, New England and as far West as Kansas City.

Mme. Yolanda Mérö, the pianist, and Lambert Murphy, the well-known American tenor, are at present en route to the Pacific coast, where they will appear in concerts together. Upon her return East in December, Mme. Mérö will travel to Cuba to give a series of recitals in Havana.

Twenty concerts before the opening of her opera season at the Metropolitan on Nov. 4 is an indication of the regard in which Sophie Braslau's art is held by American audiences. Immediately after the close of the Metropolitan season in April Miss Braslau will appear in a number of Eastern cities; among the concerts will be two solo engagements with the Boston Symphony Orchestra. Her annual New York recital is announced for the latter part of December in Carnegie Hall.

Mabel Garrison has assuredly become one of the brightest lights in the concert firmament; a glance through her date book discloses seventy concert engagements already contracted for and another brilliant season at the Metropolitan Opera.

Reinald Werrenrath is as always one

[Continued on page 23]

Nothing to Worry About in the Musical Outlook, Says Mr. Wagner

THE bookings have been the very best for the coming season that we have ever had, but the sudden spread of the Spanish influenza has played havoc with many of the dates.

The Big Quartet, which consists of Frances Alda, Carolina Lazzari, Giovanni Martinelli and Giuseppe De Luca, is booked for twenty-one appearances as far West as Denver and as far South as Dallas.

Galli-Curci opened her season Sept. 18 at Binghamton, N. Y., and is booked solidly until June 1.

John McCormack, as usual, is booked up for the entire season, with a long waiting list. He opened his season in Chicago, Oct. 13, having given a number of preliminary concerts in New York for various charities, before starting out. During the past year Mr. McCormack has raised over a quarter of a million dollars for charity. This season brings him to the west coast in November, and his first New York appearance is Dec. 8.

Rudolph Ganz has fifty engagements booked to the Coast and back. He plays with the Chicago and Cincinnati Orchestras this year again, and will do several recitals in New York City. Besides his American tour, he expects to take a professional trip to Cuba in February.

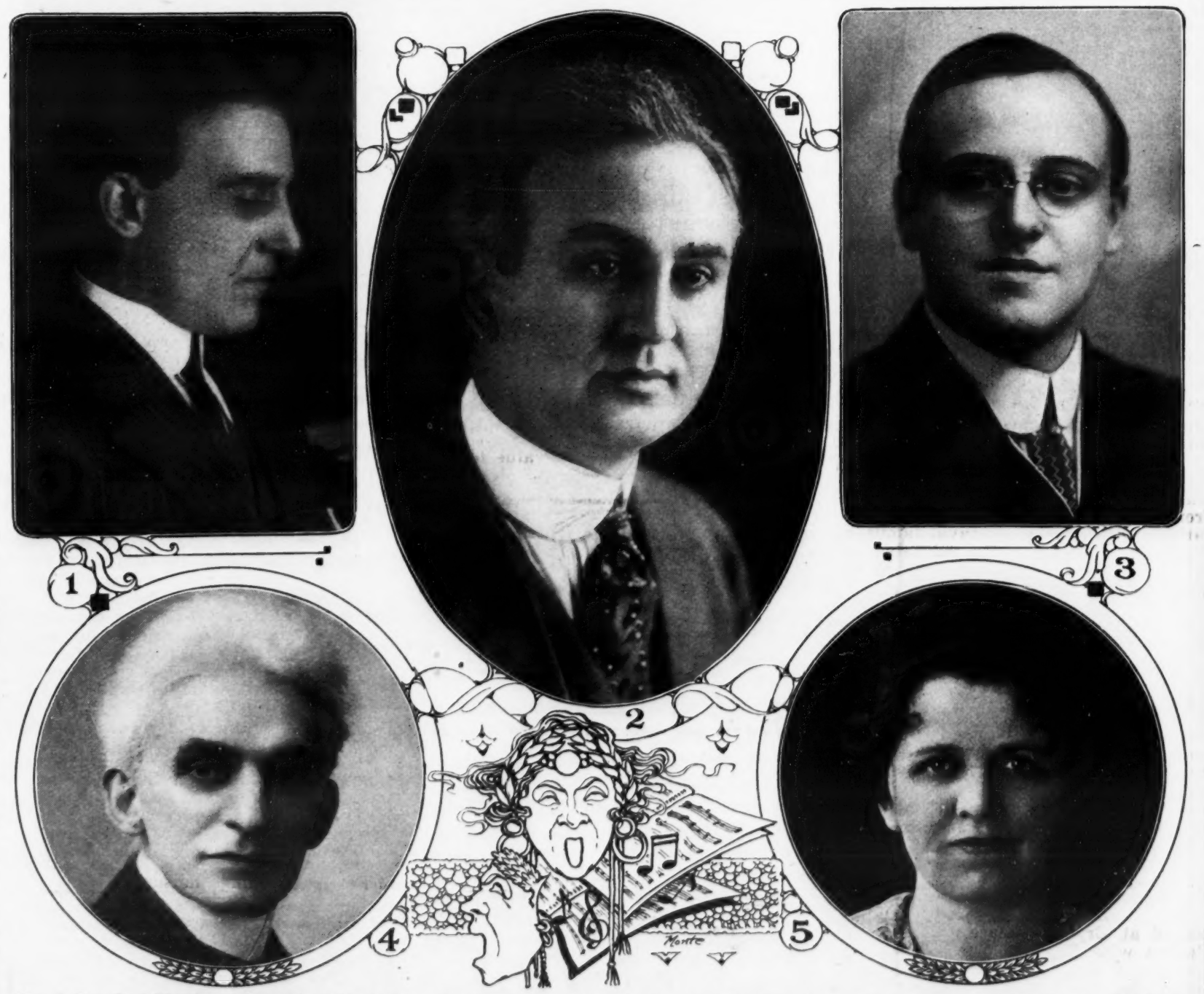
Frances Alda has sixty engagements booked, the largest season she has ever had. It looks now as if her tour would run up to June 1.

Carolina Lazzari has twenty-two engagements before the opera season opens in Chicago, and has twenty following. She will début with the Chicago Opera this year as *Dalila*, both in Chicago and New York.

Mme. Galli-Curci will not appear in New York City again until the opera season. She will probably make her début in "Linda di Chamounix."

The same old story is being asked: "What kind of a season will it be?" There is only one reply. Always a good season for a good attraction, so we are not worried.

Officers of the New Musical Managers' Association



No. 1, Loudon Charlton, First Vice-President (Photo by E. F. Foley); No. 2, Charles L. Wagner, Acting President; No. 3, George Engels, Second Vice-President; No. 4, Milton Aborn, Treasurer (Photo by Mishkin); No. 5, Catharine Bamman, Secretary (Photo by Charlotte Fairchild)

The Philharmonic Society

of NEW YORK

Founded 1842

1918 - SEVENTY-SEVENTH SEASON - 1919

Josef Stransky, Conductor

SUBSCRIPTION CONCERT SERIES

12 Thursday Evenings - - 16 Friday Afternoons

4 Saturday Evenings - - - 12 Sunday Afternoons

IN CARNEGIE HALL, NEW YORK

5 Sunday Afternoons

in the BROOKLYN ACADEMY OF MUSIC

TOURS

New England - - - New York State

Middle West

Announcement

The position of music in war times is, of necessity, a secondary one. There can be no question, however, that it does supply a definite need in the heart of our nation—strained and tense in its mighty and unanimous purpose to win this war. Music is more than the diversion that is the necessary supplement of any great action. It is an actual spiritual contribution to that action.

A number of Americans have shown that they believe this to be the place of Music in the war. Among this number are those who have supported and are continuing to support the Philharmonic Orchestra. As the oldest American institution of its kind, the Society wishes to thank these good friends and to assure them that, as in the past season, the activities of the Orchestra will conform in every possible way with the demands and exigencies of the hour. The orchestral tours will be shortened, patriotic concerts will be given, and the personnel of the Orchestra, from its conductor to the least of its members, will be made up entirely of American musicians or those whose countrymen are fighting in this war for the cause of the Allies.

For further information regarding Phiharmonic Tours and Concerts, apply to:

FELIX F. LEIFELS, Manager Carnegie Hall, N. Y.

Managers Prepare for Post Bellum Musical Boom

[Continued from page 21]

of the most sought after artists in the country. The Metropolitan Opera has engaged him for February and March. Aside from those two months the distinguished baritone will be constantly on tour through the West and South.

Florence Hinkle, recognized for several years as one of America's most highly gifted and beautiful sopranos, is again a leading figure in a long list of concert courses. In December she will give her annual New York recital.

Emilio de Gogorza is entering upon a brilliant series of concerts that extends throughout the entire season.

Merle Alcock, the new contralto added to the Wolfsohn artist list, is creating a profound impression everywhere, and her season will include appearances with several of the foremost musical organizations. Four concerts with the Boston Symphony Orchestra are notable especially in view of the fact that Miss Alcock made an equal number of Boston appearances last year.

Olive Kline is another artist engaged this year by the New York Oratorio Society. The young soprano's tours will embrace New England, Ohio, Illinois and Michigan between October and January. After the first of the year Miss Kline will appear in many Southern cities.

Other distinguished artists under the Wolfsohn management who are in constant demand are Margaret Keyes, the contralto; Albert Lindquest, the tenor, and Henri Scott. Mr. Scott is again with the Metropolitan Opera Company.

The Wolfsohn office is fortunate in having two unusual ensemble organizations this season: the Elshuco Trio and the Berkshire String Quartet. The former was founded by William Willeke, the 'cellist, and embraces also Samuel Gardner, violinist, and Richard Epstein, pianist. The Berkshire Quartet was heard in many concerts last season and immediately established its position among the finest ensembles in the country.

As in former years, many recitals in New York will be under the Wolfsohn management; at present the concerts arranged for the coming season number close to fifty, and before the musical calendar is much older the list will be considerably augmented.

Music League Maintains Ideals Upon Which It Was Instituted

THE annals of the Music League of America, Inc., show the past season to have been an indeed memorable one for it. The artists on the roster of the league have every reason to be proud of themselves and it, for despite difficult traveling and unsettled conditions in many parts of the country, the artists have in every case lent a splendid personal co-operation which has helped immeasurably.

John T. Adams, the president of the league, feels confident that for that very reason the coming season, according to present indications, will be another unusually successful one. "We have every one of us been called upon to give proof of our willingness to serve, and I for one feel that it is certainly as fine a brand of patriotism as any which all the artists have evinced in their uncomplaining acceptance of war-time conditions," said Mr. Adams. "It has made for greater co-operation, and with the league has resulted in greater activities and absolute satisfaction for the local managers and public. This season bids fair to be no different than the last. In fact, conditions will perhaps be more difficult; nevertheless we know we shall have fully as good results if not better on account of this very factor of co-operation.

"We are proud of the records our American artists are making for themselves. They have made good every time and the public is always appreciative when the best is given it. And our American artists are of the best, a fact which is borne out by such successes as those of Lashanska, Peterson, Dora de Phillippe, Greta Torpadie, Eva Gauthier, Rosalie Miller, Betsy Lane Shephard, Lotta Madden, Elizabeth Jones and numbers of others achieved last season. These artists give every indication of keeping up their fine work, and the public is as enthusiastic for music this winter as ever before. That in itself is an answer to those who advocate the suppression of music during the war as something unnecessary."

The plans for the season about to open show that May Peterson, besides fulfilling the engagements of her second season at the Metropolitan Opera, is scheduled for numerous concerts during November and December, and appearances on the Pacific Coast in March. Maggie Teyte is at present filling an eight weeks' engagement in opera with the Society of American Singers. She will have a series of guest performances with the Chicago Opera and then go on a concert tour. Mme. de Phillippe is to appear likewise with the Chicago Opera, a member of which organization she has been for the past four years. She is to be heard in recital in New York and in the West to the Pacific Coast. Eva Gauthier will give another series of her "futurist" recitals. She has been accorded unusual press appreciation in her unique recitals and her programs of the ultra-modern and Oriental songs were distinguishing features of last season's musical events. For Mme. Lashanska a large number of dates are already booked besides orchestral appearances in the concerts of the New York and Chicago Symphonies and the New York Philharmonic.

Raoul Vidas, a young violinist born in Roumania, makes his American début at Carnegie Hall early in November.

The Gimbrere-Duberta duet recitalists, soprano and baritone, are a novelty selected for their merit, for they have made



John T. Adams, President of the Music League of America, in the Uniform He Wore in the Ambulance Corps Service Early in the War

a specialty of duets for the past six years. Likewise Allée Barbe, soprano, and Elizabeth Jones, contralto, are included among the new features offered for their merit.

Josef Rosenblatt, the tenor cantor, is scheduled for a concert tour which will take him as far West as San Francisco and already includes some forty appearances.

The league is fortunate in having two other sterling tenors. Forrest Lamont of the Chicago Opera Association is fully as well known in the fields of concert and oratorio. Walter Vaughan has likewise made a splendid reputation for himself for his work in oratorio and recital. Carl Formes, baritone, will have a season well filled with opera and concert, and Royal Dadmun, also a baritone, will go on tour again this season.

Edward Morris is a "100 per cent American pianist" in the concert field. He will again be heard in New York recitals and on tour.

Another important announcement is the return of Augusta Cottlow to this country and incidentally to the American concert field. This distinguished pianist is booked for a coast to coast tour after several years abroad, where she concertized extensively and was lauded for her playing of the MacDowell sonatas and concertos.

Salvatore de Stefano, harpist, has prepared some unusual programs for his tour and recitals of the coming season. The Letz Quartet are to give another series of New York recitals besides their work on tour.

The ideals of the Music League of America, Inc., still remain the same. The philanthropic work as originally planned is still carried on though with naturally wider scope. The hearings for aspiring artists again take place in the spring. The information bureau is to be retained, for its comprehensive files have proven of inestimable value to students and professionals; likewise to clubwomen visiting New York. The artists have given unstintingly of their services and time for the needs of the day, concerts for the soldiers claiming the largest record. Some of the artists are even now in France. David Hochstein is in the service, and Elizabeth Howry and William Simmons are singing for the boys. The Music League itself is donating its services to the Navy Relief Society for the booking and handling of the tour of the Great Lakes Concert Quintette.

No Such Thing as a "Bad Musical Town" Says Charlton

By LOUDON CHARLTON

EITHER in spite of the exigencies of war, or perhaps because of them, the forthcoming concert season promises to be the biggest in the history of music in America. This season adds one more great Symphony Orchestra (Detroit) to our National list of symphonic organizations. The significance of the "doing things right" spirit which characterizes the launching of new musical undertakings these days all over the country, is apparent in the Detroit choice of Mr. Gabrilowitsch as conductor, with *carte blanche* to go as far as he likes in securing immediate results. Nationally, we are emerging from the circumscribed zone of little and timid musical undertakings into the open country of treating any worth-while musical proposition along the same big lines as the United States Steel Corporation. A further number of permanent orchestras in other cities are just appearing over the horizon. Another sign of the solidity of our musical growth lies in the chamber music field. The first chamber music festival in this country, or any other, has just taken place in Pittsfield under the auspices of Mrs. F. S. Coolidge. In this chamber music field, which after all is the acid test of genuine musical appreciation, Detroit again shines like a beacon. Here, the Flonzaley Quartet and other chamber music organizations are presented not for one appearance each but for three performances each on three successive days. Clara Dyar and her associates have proved that the "impossible" can always be made possible. Arthur Judson and his admirable colleague Mrs. Yarnell have proved the same thing in Philadelphia. In a somewhat different fashion the "Friends of Music" in New York, inspired by Mme. J. F. D. Lanier, are doing exceptionally important things, such as, for instance, the presentation last season of Harold Bauer and Jacques Thibaud in a series of concerts comprising exclusively the ten Beethoven violin sonatas. While in the vast recital field, America is still enjoying the benefit of the best foreign influence. Native born American artists have never before had such a wide opportunity to prove their equality, both as regards musicianship, execution and intellectuality of interpretation. Mme. Helen Stanley, Miss Jordan, Eddy Brown, George Copeland, Caroline Hudson-Alexander and dozens of other American artists have achieved on their merits positions of the highest rank in their respective fields.

The war has brought us, in some cases, new artists of exceptionally high rank from unexpected quarters of the earth, as for instance, Mlle. Giomar Novaes from Brazil and Maurice Dambois from Belgium. Again we have to thank the war for turning the attention of many splendid artists into new program channels such as, for example, Mme. Julia Claussen's all-Scandinavian programs and Raoul Laparro's all-Spanish "A Musical Journey Through Spain." American composers are less and less influenced by existing models and schools and are striking out for themselves along new and original lines. Samuel Gardner is one of the many examples of American originality in composition.

The war, while forcing us to discover the wealth of musical literature in countries heretofore relegated to second place, has enabled us to forge ahead and develop successfully our own American school of composition. In another branch of musical art—the dance—our taste has advantageously swerved from the sensual to the classical as is best evidenced by the rare refinement of terpsichorean art developed from the purely Greek model, such as is presented by the Isadora Duncan Dancers and George Copeland, in their interpretation of classical music, Chopin, Schubert, Gluck, etc. And when it comes to our musical taste, an undeniable and far-reaching improvement is noticeable. Managerial conditions will be bettered and perfected by the recently formed "National Musical Managers Association of the U. S." And it is hoped that other associations will be formed, which will co-operate with ours in the general advancement of the musical life of America, such, for instance, as a local managers' association.

Once more I say that we have not yet scraped the surface of the musical possibilities of America. And for the thousandth time I reassert that there is no such thing as a "bad musical town," because what we know as a good musical town is good because a person or set of persons or several sets of persons create more favorabl musical conditions in that town, while in what we call a bad musical town the right person or set of persons to "do things" has not as yet come to the service, but eventually will. And yet the public in both places is exactly the same and equally ready and eager to respond to energetic and intelligent concert leadership.

Fitzhugh Haensel Foresees Big Musical Boom as War's Reaction

Fitzhugh W. Haensel, of the firm of Haensel & Jones, is by no means oblivious of the detriments engendered by the war in the musical field and unhesitatingly puts his finger on the sore spots. However, he too sees no cause for worry and is hopeful for the future. Nothing could better express the confidence of the firm of Haensel & Jones in coming developments than Mr. Haensel's statement: "Why, the managerial business is only just beginning!"

Follows Mr. Haensel's statement in full.

"It cannot be denied that the world's war upheaval has left its imprint on the musical field—on the concert field by preference. Have conditions been changed by the war? Most decidedly so. But while the big famous artists, the artists of international renown, are not only not suffering from prevailing war conditions, and in many instances even seem to be benefited by the altered economic state, it is the less famous artists—or shall we say the younger striving set who have not yet established their reputation?—who have been made to feel intensely the altered state of affairs in the country's musical field. And the

[Continued on page 25]

The Cincinnati Symphony Orchestra

Eugène Ysaye
Conductor



"The Unrivalled Artist"

"_____ for if music is the life of the emotions, made manifest, surely Ysaye, by virtue of his full-orbed life and its latter sorrow and anguish, is eminently fitted to interpret for us these voices of the spirit"—Reedy's Mirror.

Touring

JANUARY	FEBRUARY	MARCH
South	Middle West	Middle West

A limited number of recital dates available for M. Ysaye

A. F. Thiele, Manager Cincinnati, Ohio

Managers Prepare for Post-Bellum Musical Boom

[Continued from page 23]

explanation is very simple. Clubs which in peace times were accustomed to give several concerts a season with artists to be had for five or six hundred dollars, very soon began to realize that with the added expenses of the present day such a plan offered no guarantee for covering the expenses of these concerts. Why? Because every community's music-hungry contingent has been markedly depleted by the war on the one hand, and, on the other, the interest in musical events among the extant music-lovers to-day



Fitzhugh W. Haensel, of the Firm of Haensel & Jones

has to be shared with a very natural interest in Red Cross work, or the many other patriotic undertakings. Thus any artist who could not ensure a full house by reason of his or her pre-established reputation has become more and more difficult to sell. In addition, the local manager has to-day become a very decided and influential factor. He is no longer, as he once used to be, a makeshift phenomenon, but has become a well-established feature of a town represented either by a newspaper man, the leading teacher of music, the head of a school, the proprietor of a concert hall or theater or a musical manager pure and simple. This local manager, however, is inclined only to deal in artists with a reputation. It is the artist's name more than anything else that he sells.

"Under such conditions it was but natural for many clubs and committees to dispense with the uncertain venture of giving three or four concerts a season with less famous artists for whom they could pay with the funds at their disposal and with that sum rather to confine themselves to one or two concerts given with the assistance of such celebri-



Spencer Jones, of the Firm of Haensel & Jones

ties whose reputation would guarantee a financial profit at the outset.

"Furthermore, the undeniable decline of oratorio concerts is to be deeply deplored. But here the war is in no wise to blame. For this decline in oratorio music has been noticeable for the last ten years. Whosoever would be instrumental in repopularizing this field of music and re-establishing it on the plane which it deserves would undoubtedly incur the gratitude of our country's musical life.

"But withal, there is no cause for worry. If the former musical interest has been split up to-day among the hundred and one war features, the war with all its inspiring accessories has also evoked an unparalleled emotional responsiveness for music. So one may safely expect an undreamed of musical reaction to set in the moment this war is over. The people throughout the country have changed. They have acquired ideals and a love for music has been aroused in circles in which formerly it never existed. If the country's musical activity seems to be held somewhat in abeyance on account of the war, the end of this same war will automatically cause an unprecedented intensity in the country's musical manifestations. *Why, the managerial business is only just beginning!* We managers are still in our infancy, as it were. We have not even begun to attain that significance we are destined for as organizers of such an educational phase of public entertainment as musical art. MUSICAL AMERICA'S initiative in establishing a National Musical Managers' Association of the United States is therefore to be greeted with undivided commendation.

"Personally, I am the more deeply interested in this plan because about seven years ago I had a similar idea. For I realized the necessity for us managers to co-operate if we expected ever to attain anything for the good of the country. Eventually an organization of managers was effected, only to die a natural, painless death within the year. But now at MUSICAL AMERICA'S praiseworthy instigation the Managers' Association seems to have been realized with a far better promise of becoming that influential factor it should be if we would give to music that place of prominence she demands among the arts."

Managers' Association a Boon, Says Mr. Coppicus

MORE important than the war's effect on the musical business, F. C. Coppicus of the Metropolitan Musical Bureau finds the formation of the new Managers' Association, which he regards as the feature of the year.

"The principle of arbitration which I believe will be adopted by the Association should mark the end of all disagreements and misunderstandings between artists, New York managers and local managers, and signify that co-operation between managers will be a fact instead of a dream.

"For example, about a year ago, prior to the inception of the association, I made arrangements with Charles L. Wagner whereby the Metropolitan Musical Bureau and Mr. Wagner jointly arranged an important tour of the Grand Opera Quartet, consisting of Mme. Alda, Carolina Lazzari, Messrs. Martinelli and De Luca. This quartet is now on a successful tour, to the advantage of everyone concerned.

"You would not think we were at war," continued Mr. Coppicus, "if you were to read the offers which were telegraphed to me daily for Caruso. You know the Metropolitan Musical Bureau has the great tenor for a tour of concerts in the Middle West this month, and when announcements of the tour were printed we were simply flooded with requests. Why, some smaller cities which I am sure never managed a high-priced musical attraction before, made fairly staggering offers. Here is a good example from a town of 15,000, way out in the wilds:

"'I read with joy the announcement of a Caruso tour. I hope it is possible to make a date for ———, which is only 26 hours' ride from Chicago. We draw from six states, and there would be no limit to what could be done. Please write, giving encouragement and dates.'

"Of course, people will say that the demand for Caruso is not necessarily typical, and his success does not indicate prosperity all round. But I wish to state that when our quartet is booked for twenty-two concerts in five weeks it does not look so bad for the musical season."

Mr. Coppicus exhibited with pride an autographed picture which the great tenor presented to him before starting on the tour. It read as follows: "To my concerts manager and friend, F. C. Coppicus, cordially Enrico Caruso." "Mr. Caruso is very exact in everything he does," said Mr. Coppicus, "you see he wrote 'concerts' in the plural."

Passing on to other subjects, Mr. Coppicus remarked he had never known such a furore for violinists as at the present. Nearly one-half of the early season New York recitals are for the violin. Music conservatories out of town report an unprecedented number of violin students, and "master classes" are the rage.

"I am glad to be able to be in a position to help satisfy this laudable desire for the violin which the public has recently developed. Toscha Seidel, the remarkable boy genius the Metropolitan Musical Bureau introduced to America last April, immediately caught on with the public, and although he has only played three times in New York, he has a wide following.

"There is another Auer pupil from whom I look for great things. She is Thelma Given, who makes her American début on Nov. 3 in Carnegie Hall.

"In addition to Miss Given, the Metropolitan Musical Bureau will present the following artists in their first New York recitals: On Thursday evening, Oct. 24, Nina Morgan, the soprano, will give a song recital at Æolian Hall. The following evening at the same hall Marvin Maazel, the brilliant young pianist, will give a recital. In January L. T. Grunberg, who is known in Europe as an excellent pianist, but has been doing largely accompanying work here, will give his first New York recital at Æolian Hall. Rafaelo Diaz, the young Metropolitan tenor, will be heard on April 6 at the same place."

Mr. Coppicus was enthusiastic over the arangement which he recently consummated with Antonio Scotti, the famous baritone, whereby the forthcoming tour of the Scotti Grand Opera Company, which the Metropolitan star has just organized, will be under the management of the Metropolitan Musical Bureau.

"The coming of Mr. Scotti and his company in 'L'Oracolo' and 'Cavalleria Rusticana' promises to be one of the features of 1919. With the announcement barely made, I have already closed several dates."

The leading soprano of the Metropolitan Musical Bureau is Anna Case. Mr. Coppicus noted with pleasure her continued popularity, which grows with each season.

Concert tours are being arranged also for the following prominent artists: Pasquale Amato, baritone; Thomas Chalmers, baritone; Giulio Crimi, tenor; Giuseppe De Luca, baritone; Morgan Kingston, tenor; José Mardones, basso; Giovanni Martinelli, tenor; Helena Marsh, contralto: Ruth Miller, soprano, and Marie Rappold, soprano.

Biltmore's Musicales and Noted Artists on Johnston's List

R. E. Johnston, as usual, will manage the Biltmore Friday Morning Musicales to be given in the Grand Ballroom of the Biltmore Hotel on Nov. 8, Nov. 22, Dec. 6, Dec. 20, Jan. 10, Jan. 24, Feb. 7 and Feb. 21. The following artists will appear:

Frances Alda, Enrico Caruso, Anna Case, Guido Ciccolini, Mischa Elman, Anna Fitziu, Amelita Galli-Curci, Leopold Godowsky,



Photo by Mishkin

R. E. Johnston, Manager of Many Prominent Musical Artists

Rudolph Ganz, Louis Graveure, Marie Kryl, John McCormack, Claudia Muzio, Giovanni Martinelli, Lily Meagher, Marguerite Namara, John O'Sullivan, Arthur Rubinstein, Andrés de Segurola, Toscha Seidel, Jacques Thibaud, Cyrena Van Gordon, Carolina White and Eugen Ysaye.

Mr. Johnston will also manage the concert tours of Mischa Elman, violinist; Arthur Rubinstein, Polish pianist, who comes here early in January for thirty concerts; Claudia Muzio, soprano of the Metropolitan Opera; joint recitals and operatic sketches of Anna Fitziu, soprano, and Andrés de Segurola, bass-baritone; Mme. Marguerite Namara, soprano of the Chicago Opera Association; Cyrena Van Gordon, contralto of the Chicago Opera Association; Guido Ciccolini, tenor of the Chicago Opera Association; Winston Wilkinson, violinist; Herman Sandby, 'cellist; Mme. Ganna Walska, soprano; Idelle Patterson, soprano; Jean Cooper, contralto, and others.

Influenza More Dangerous Than a 20 Per Cent Tax

By M. H. HANSON

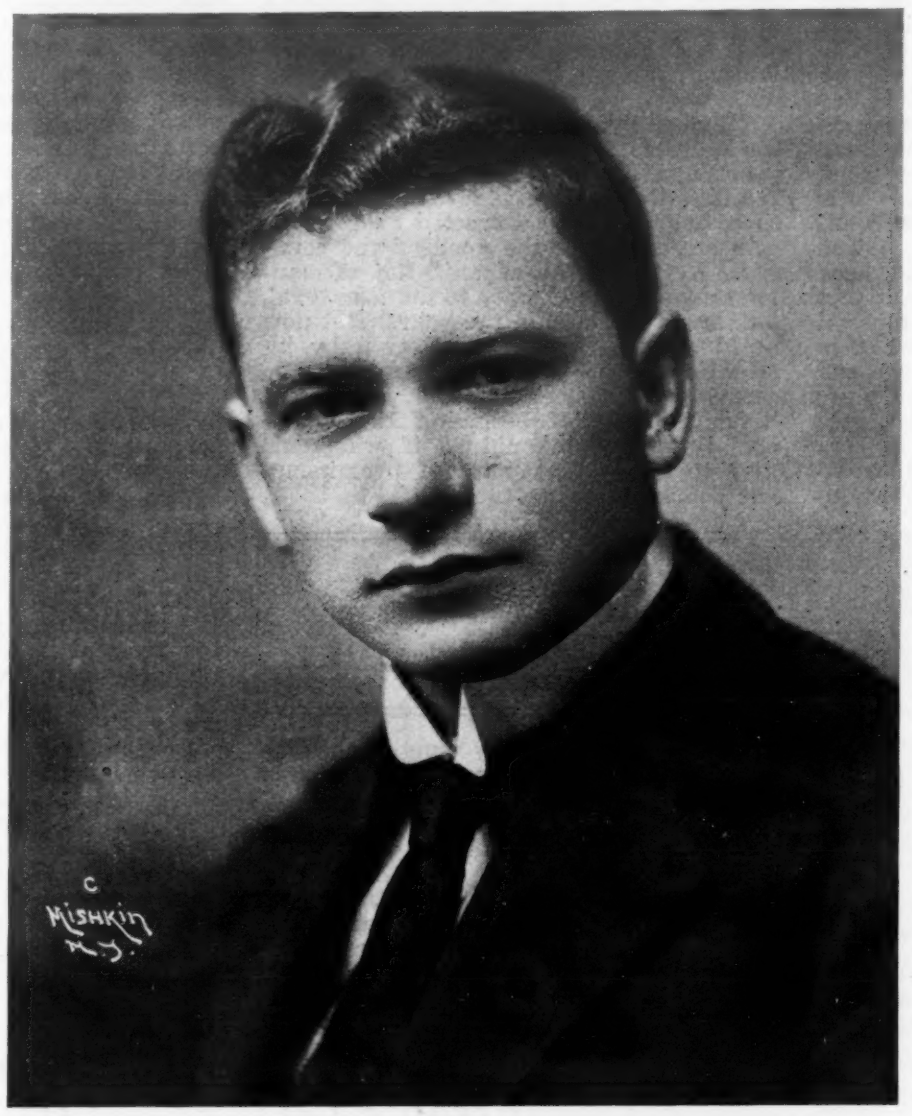
I FEEL somewhat reluctant to make a statement such as you request of me. The raging of the influenza makes the situation somewhat precarious at the moment. Cancellations such as this rapidly spreading sickness have caused these last few days are more apt to put a damper on our courage, our energy and desire for enterprise than all the threatening 20 per cent tax and other possible irregularities caused by the war.

During the spring and early summer I have seen many of our most important local managers. I found them all very hopeful; they were able to secure many great and consequently expensive artists; they did not fear, and had and still have every reason to expect their concerts to be well attended; and only the further spread of influenza can hamper their efforts to provide good music and reap a good reward in return for their difficult work and the risks they are taking.

I do not believe the 20 per cent tax will be or should be passed. The reasons are patent to all musicians, concert-goers and concert-givers. I rather hope that the recent getting-together of the orchestral and artists' managers, let us say the musical-producing managers, will be able, through their elected spokesmen, to convince the Washington authorities that 20 per cent is excessive, that music is a war essential in the highest sense of the word. And yet, with the spirit which is now prevailing, I firmly believe that our music-loving public, with the exception of many of the undesirable army of deadheads and free-pass seekers, will not object to the tax imposed by the Government.

There are two evils which have for a long time made me feel uneasy when looking ahead. The one is the prevailing desire of every club, every college, every manager, to engage the sensations of the hour only—and in their desire to obtain these box-office attractions, they allow themselves to be forced into signing contracts for single artists, or even several artists, whom they would not include in their course, were they free to select from the long list of excellent artists being offered, many of whom in their own judgment would be much more desirable than those whom they are "forced" to engage. I do not include the orchestras in this denouncement. For whilst they are

[Continued on page 28]



LIMITED TOUR
JANUARY
TO
MAY

A Tribute From the Dean of American Critics

Mr. H. E. KREHBIEL

(In The New York Tribune)

"Mr. Zimbalist is, from every point of view, a violinist with a peculiarly pure and golden tone, an artist every inch of him, a musician, in all his instincts, in intelligence, in feeling, in his strong, easy, graceful, reposeful, self reliant bearing, master of an irreproachable technic and impeccable taste, of most ingratiating purity of intonation."

Management: Wolfsohn Musical Bureau, One West Thirty-fourth Street, New York

Steinway Piano



HENRI SCOTT

BASS-BARITONE

Re-engaged for fourth season with the

METROPOLITAN OPERA COMPANY

New Toreador Wins Tumult of Applause

A fortunate audience at the Park Theatre last night heard the Escamillo solo sung by Henri Scott with superb vigor, both of voice and action. The singer won tumultuous applause. *N. Y. World.*

Mr. Scott scored a success from his first entry down to the tragic denouement. He looked the part of the Toreador, acted with the requisite dash, while his singing was one of the features of an altogether satisfactory evening. *N. Y. Herald.*

As for Mr. Scott, his singing was vigorous and masterly as ever, his "Toreador" song being generously applauded. *N. Y. Evening Post.*

Mr. Scott sang the music of Lothario very well indeed. *N. Y. Sun.*

As for Mr. Scott, he is blessed with a vocal organ which fills the auditorium with vibrant, full-rounded tones that delight the ear. To listen to Scott alone is to be rewarded with an evening well spent. *N. Y. Call.*

Mr. Scott sang Elijah as has been seldom sung since the days of Santley. His diction might have been a lesson to many an American vocalist. *Boston Advertiser.*

Henri Scott delivered the bass solos with splendid vigor and perfect clarity of diction. *N. Y. Sun.*

WESTERN RECITAL TOUR BEGINS NOVEMBER 1ST

MANAGEMENT

WOLFSOHN MUSICAL BUREAU
1 W. 34th St. New York



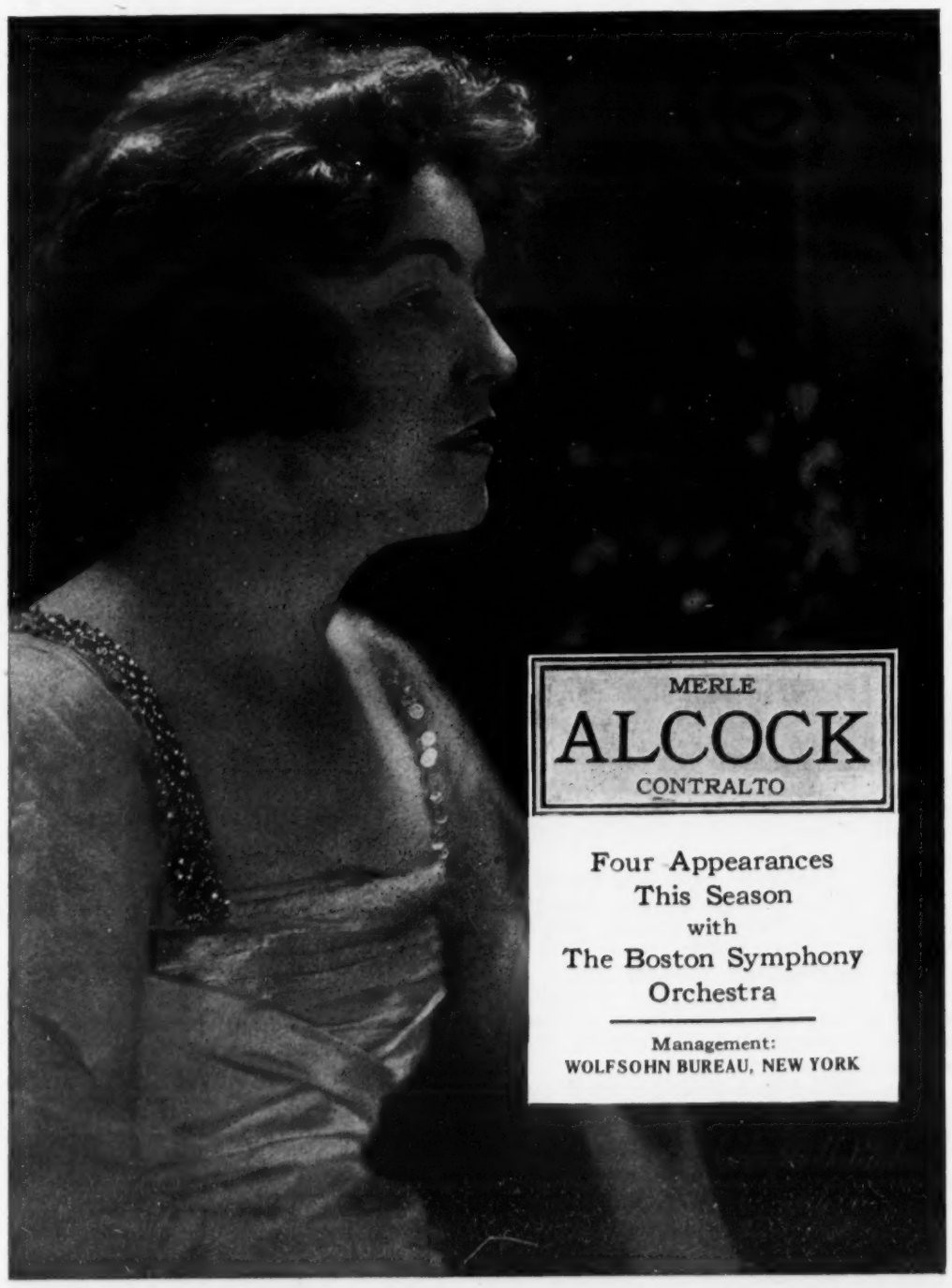
BERKSHIRE STRING QUARTET

Hugo Kortschak, 1st Violin *Sergei Kotlarsky, 2nd Violin*
Clarence Evans, Viola *Emmeran Stoeber, 'Cello*

"The new organization has a great message for a great country."
(*Boston Globe, March 21, 1918.*)

SEASON 1918-19 NOW BOOKING

Management: WOLFSOHN MUSICAL BUREAU
1 WEST 34TH STREET - - - NEW YORK CITY



Four Appearances
This Season
with
The Boston Symphony Orchestra

Management:
WOLFSOHN BUREAU, NEW YORK

Reinald

Werrenrath

ENGAGED FOR LEADING ROLES

METROPOLITAN OPERA COMPANY



Photo by Vayano

Concert Tour

Season 1918-19

Includes

WORCESTER FESTIVAL
(Fifth Season)

NEW YORK RECITAL
October 20th

Chicago Symphony Orchestra

Detroit Symphony Orchestra

Northwestern Tour
November

Southwestern Tour
January

New York Oratorio Society
(Two Engagements)

Management:
WOLFSOHN MUSICAL BUREAU
1 West 34th Street, New York

Managers Prepare for Post-Bellum Musical Boom

[Continued on page 25]

looking for soloists, who are box-office attractions—and quite naturally, too—they do engage and encourage newcomers and very often the younger American artists.

One other condition needs wide discussion and consideration by all those engaging artists. It is the lack of encourgement given by the women of America to our women instrumentalists. How many violinists or pianists are getting a hearing, or a fair chance? And we know we have many a great woman eking out a living by teaching in some remote place, instead of being able to preach her art to the thousands who should hear her. Our managers, our colleges, and more especially our wonderful women's clubs should more eagerly welcome those young women artists, whom their teachers and responsible managers, and last but not least the daily and musical press proclaim as being above the average. It would help the development of our music life—and be it remembered: Music helps to win the war.

Oh! for a Vacation Sighs Miss Bamman

"NOW that the country is practically closed up with quarantine rulings I guess I'll go off on a vacation," said Miss Bamman. "I haven't had a glimmer of one in the last four years, and for the past year not even a week-end. You see, in the winter one can't get away because the season is on, and in the summer I am kept scrambling quite frantically to have everything in shape and running smoothly for the various tours to be.

"Until the epidemic happened along this was by all means the largest season I had ever booked which in these days of stress is entirely understandable, insomuch as there is scarcely a community which has not felt that some of the pressure could be alleviated by the means of music, and has not exerted itself to bring about this alleviation.

"With the increase of business I have had to move to larger quarters and have now the entire third floor at 53 West Thirty-ninth Street, with the advantages of sunshine, space and privacy, three intelligent indulgences for any manager.

"And when the quarantine lifts, doubtless I shall proceed with the long tour of the Pavley-Oukrainsky Ballet and the Little Symphony, on which I have worked for the past year and which was now to have been en route. After this comes in, Mr. Barrère will make a tour with the Little Symphony and Lucy Gates. After that he goes out on a three months' transcontinental tour with the Trio de Lutèce and Lucy Gates, and in March he will be in the Middle West with his Ensemble. That's busy enough for one musician to be, but Lucy Gates is stepping even livelier. She is booked for seventy-four appearances, not counting such odd appearances as those she has been making with the Society of American Singers in New York. Mr. Salzédo's Ensemble is coming very much to the fore and will again be heard in two New York recitals at Æolian Hall, while the Little Symphony, the Barrère Ensemble and the Trio de Lutèce are to be heard at the concerts under the direction of Pierre Monteux at the Théâtre du Vieux Colombier. Mr. and Mrs. Mannes will give their customary recitals in New York and fill their usual quota of out-of-town bookings, and Sascha Jacobinoff is booked for a very gratifying tour which opens in Kansas City on the Fritschy course."

War Has Brought New Opportunities to Young Artists

UNIQUE is the position of Mrs. Antonia Sawyer, the New York manager. Mrs. Sawyer was one of the first women to enter the managerial field, and her activities have brought to American audiences many of the finest features in the musical world. The season of 1918-19 is to be a busy one despite the many rumors of depression so widely discussed, and Mrs. Sawyer has booked her artists with the leading orchestras, clubs and societies throughout the country. In speaking of the coming season Mrs. Sawyer said: "The conditions brought about by the war have no doubt given some of the younger artists a chance they otherwise could not have had. They have acquired much experience through their patriotic work and the managers and public have been given an opportunity to see what they can do.

"Louis Graveure enters his fourth season under my direction. The popularity of this baritone continues to exceed all expectations, and many of his



Antonia Sawyer, Widely Known Manager of Concert Artists

season's appearances throughout the country are return engagements.

"One of my 'finds' is in the person of Hartridge Whipp. In less than one season this baritone has made a special niche for himself in the hearts of concert-goers. An equally attractive young artist whom the war has thrown in my path is Norman Arnold, whose tenor voice is of superb quality. He is pre-eminently an oratorio artist. Among the women whose futures presage much are Marie Tiffany, soprano, of the Metropolitan Opera Company; Martha Atwood, a young soprano from Boston, and Erna Cavelle, also a soprano. Amy Ellerman, contralto for the Edison Company, has one of the finest voices of its kind I have ever heard. These singers are constantly busy—in itself a proof of their ability"

Mrs. Sawyer also discussed the fine art of her noted coloratura soprano, Maria Barrientos, now on her way back from South American opera houses. Marcella Craft, now on tour, appearing as guest of the San Carlo Opera Company, made sensational appearances with that organization during its New York season in September, and Mrs. Sawyer has since then booked her extensively. Mme. Clara Clemens continues under Mrs. Sawyer's management, and although she has changed her residence to Detroit, because of her husband accepting the conductorship of the Detroit Orchestra, Mme. Clemens will return to New York in January for her New York recital after a Middle Western tour.

Mrs. Sawyer spoke with regret concerning Kathleen Parlow's inability to come to America this season, as she had booked her for a complete tour through Canada and the Northwest This artist, as well as Katharine Goodson, the English pianist, and Percy Grainger, the Australian pianist, now in the United States Army, will appear under Mrs. Sawyer's management, as heretofore, upon conclusion of the war. Mrs. Antonia Morse continues as office manager, Charlotte Faller as private secretary, and Avery Strakosch as publicity representative.

Anticipates His Third Season in America with Confidence

By DANIEL MAYER

I AM looking forward with confidence to my third winter season in America. I feel sure the splendid spirit of patriotism and fortitude of the American people in the big task they have undertaken in helping the Allies, who have borne the brunt up till to-day to win this war, in no uncertain manner will also stir them on to maintain those institutions which keep up the morale of a nation as well as an army, and that is, healthy entertainments and diversion in which concerts and good music hold a pre-eminent place.

I have been very successful in booking a splendid tour for Levitzki, who will play with the foremost orchestras throughout America, and who also is engaged for appearances in the principal towns throughout the country.

The Russian Symphony Orchestra, which, thanks to the generosity of Col. William Boyce Thompson and other music-lovers, has now been established as a permanent institution, has many engagements throughout the country and the prospect for the New York season is most encouraging. They will give ten concerts in Carnegie Hall, a number at the Hippodrome and in other places in New York and vicinity.

Florence Macbeth has rejoined the Chicago Opera Association. She is appearing in concerts previous to their season and afterwards including an extended tour to the Pacific Coast.

Lenora Sparkes is rejoining the Metropolitan Opera Company completely recovered from her automobile accident. Prior to her Metropolitan season she will sing in the South.

Léon Rothier, who had a magnificent season at Ravinia, is singing with success in Canada previous to joining the Metropolitan Opera Company.

Dora Gibson has been engaged by the Chicago Opera Association and will be busy in concerts in the spring.

Constance Balfour is this winter devoting herself specially to concert work and will be heard in the principal cities.

Emma Roberts, who had a splendid season last year, will have many engagements during the coming winter. She 'was selected to open her season with the Worcester Festival.

Elias Breeskin, who is engaged for the Caruso tour, has been engaged for a number of appearances with the Russian Symphony Orchestra as well as by many clubs. He will give his first New York recital on Dec. 12.

Oliver Denton, the American pianist, has a number of dates with the Russian



Daniel Mayer, New York Manager of Musical Artists

Symphony Orchestra and also recitals during the coming season. He gives his first New York recital on Nov. 30.

Rose and Ottilie Sutro have been engaged for a tour of the Pacific Coast and other recitals on the way out and coming back.

Carlo Liten, the Belgian tragedian, who scored a success at the Cincinnati Festival, will have a most successful season. He has been engaged by many orchestras and in addition a number of recitals have been arranged for him in connection with the Alliance Française.

Helen L. Levy, widely known in musical circles in Chicago, where during the last few years she has done considerable musical managing, is associated now in New York with Mr. Mayer's office, having located here permanently. Among the first artists to be brought out by her is Eugene Berton, a young Chicago baritone, who makes his début at Æolian Hall on Saturday afternoon, Oct. 26. Later in the season Mrs. Levy will also present other artists to the musical public.

Concert Situation Improving, Declares Walter Anderson

By WALTER ANDERSON

I AM glad that you called on me at the last moment because the situation has improved so much in the last few weeks as to justify the prediction of a good, if not an excellent season. The choral societies from whom I obtain a large share of patronage naturally find



Walter Anderson, New York Manager of Concert Artists

their ranks in the male section depleted, but, be it said to their credit, they are for the most part keeping their organizations together, a wise and patriotic thing to do.

Last year bookings were late and at times it was somewhat discouraging; as the season advanced, however, conditions improved and a splendid spring business made up for a poor fall.

"Normal war conditions" seems to cover the situation. The feeling of apprehension is less apparent, and now that the crisis is passed our experience, I think, will be similar to that of other countries where there is and must be an abundance of good, inspiring music.

To those of us not called upon to fight but who are saddened by losses and the sickening devastations and outrages abroad, the inspiration and comfort of good music are needed so that our souls may be refreshed and our hearts and minds fortified for the struggle before us.

My list for the coming season includes Gretchen Morris, Irene Williams, Dicie Howell, sopranos; Lila Robeson and Emma Gilbert, contraltos; Orville Harrold and Charles Hart, tenors; William Tucker, basso, and Fred Patton, bass-baritone; Margaret Jamieson, pianist, with others to be announced shortly.

Prominent Artists on Mrs. Cowen's List

Gertrude F. Cowen, the wide-awake New York manager, sends the following forecast of her season:

"Despite the fluctuating conditions, musically speaking, of the present, there is a ready demand for those artists whose ability ensures their being an attraction. Never before in the history of this country was there a greater, more urgent need of something to turn the public mind toward the happier condition, provided through the channel of music. Never before, too, it is safe to add, has there been such a demand for the American artist—that is either American born, or with wholly American affiliations. And, just this fact makes the work for those artists under my manage-

[Continued on page 29]

Managers Prepare for Post-Bellum Musical Boom

[Continued from page 28]

ment of such absorbing interest just now.

"Of these, Marie Sundelius is rapidly taking the foremost rank among the sopranos at the Metropolitan, while Marion Green has been engaged as one of the leading baritones with the Scala forces under Impresario Berry.

"Mrs. Edward MacDowell occupies a unique position all her own in the affectionate esteem of the entire music-loving public of this country, proven in the most practical way of all by the fact that her season is nearly filled with splendid bookings.

"Irma Seydel, the young American violinist, will appear with the Philadelphia Symphony Orchestra in Philadelphia, in addition to other engagements now pending between which the Edison work, both as recorder and in its concert activities, will claim all of Miss Seydell's additional time.

"George Rasely, whose successful début in "Chu Chin Chow" last season stamped him one of the best American tenors in light opera, is still continuing his rôle in that production under the management of Elliott Comstock and Gest, while further honors are already awaiting him at the close of this engagement."

A Late But a Fine Musical Season, Says Miss Friedberg

IN reply to your request concerning the outlook for my season, I take pleasure in stating that I feel quite confident that the musical season will be splendid, judging from the contracts so far closed for my artists. It seems to be a late but very fine musical season.

I am proud to say that this sterling and famous singer, Alice Nielsen, is heading my list of artists. Miss Nielsen, who has been out of the concert field almost an entire year, is to inaugurate her season immediately after her return from the country Her tour will take her to the Pacific Coast and the Northwest and she will be there during the entire month of January, 1919. She appears the first part of the season in the East.

Mabel Beddoe is entering her second season under my management, starting early in October with appearances in Schenectady, Allentown, Buffalo, Toronto; and after the holidays goes West as far as Minneapolis. Besides filling solo engagements she is already booked for a number of oratorio performances with the new organized vocal quartet, which includes as soprano Marie Stapleton-Murray, as tenor Dan Beddoe, and basso, Henry Weldon. These four singers have a number of splendid engagements. Mr. Beddoe and Mr. Weldon also appear in joint recital at the Columbia University, New York, February, 1919.

Arrigo Serato, the Italian violinist, who expected to be here for another American concert tour, has been detained in Italy and cannot leave his country before the close of the war. My other violinist, Alois Trnka, also starting his second season under my management, has a splendid list of bookings.

Edwin Hughes, the American pianist, will appear with a number of symphony orchestras, including Detroit, and is booked for several special recitals in clubs and universities. He will give his New York recital at Aeolian Hall Nov. 14.

Mario Laurenti, the young Italian baritone from the Metropolitan Opera Company, will sing at several big concerts before the beginning of the Metropolitan Opera season and will make his first Western tour in May.

Neira Riegger is meeting with success and will fill a number of solo engagements, starting in Pennsylvania on Oct. 22.



Annie Friedberg, the New York Musical Manager

My newly organized trio, "La Sourdine Ensemble," Messrs. Kastner, Schulz and Fayer, will be heard several times in New York and in various Eastern cities.

Among the new additions to my list are a young American coloratura soprano, Helen McCarthy, promising talent; Devora Nadworney, the Russian American contralto, who has already appeared in many concerts and with the Aborn Opera Company; Olga Disque, a young and talented mezzo-soprano, and Paul Morenzo, the American tenor.

Several of these artists will give their own recitals in New York and Boston, and all will do a great deal of concert, church and phonograph work.

Big Opportunity For Our Own Artists

By EMIL REICH

MILLIONS of dollars have been expended on music, and American artists who years previously had to compete with European importations, are to-day acquiring their proper prestige, not because of their nationality but on account of their artistic merit.

Pursuant to this policy I will represent the American Miniature Symphony. In addition to the orchestra I am booking Cecil Arden, the young contralto of the Metropolitan Opera, who has been re-engaged for the present season. Miss Arden will appear in a large number of concerts in almost every part of the country, beginning the latter part of the season, and will be heard as soloist at the initial concert of the American Miniature Symphony Orchestra on Nov. 25.

Mme. Gladys Axman has been booked for several concerts in the Eastern section of the country and will also appear as soloist with the orchestra on tour and in New York. Prior to her New York recital at Aeolian Hall, she will be numbered among the soloists at the Plaza morning musicales.

I have also secured the management of Victor Wittengenstein. In addition to his New York appearances, including his appearance as soloist of the American Miniature Symphony Orchestra, he will tour during the latter part of the season.

Evelyn Parnell, the young coloratura of the Chicago Opera Association, is booked in the important cities of the middle west.

I am especially pleased to announce that associated with me for all future work is Claire MacDonald, who is prominent in both musical and literary circles. Through this association I shall be enabled to extend my booking activities, as Miss MacDonald will be in charge of the office.

Popularizing of Great Musicians War-Time Effect

Dorothy Michael, the determined young executive of Usera & Co., the managers of Pablo Casals, the 'cellist, expresses herself as follows:

"In the past few years there has been an astonishing growth in the musical culture of America, and one of the most interesting indications of it is the popularization of great musicians whose superiority but a short time ago was recognized only among their confrères. One of the most significant examples of this at the present time is Pablo Casals, the famous Spanish 'cellist, whose European reputation preceded him to this country and who has since more than justified its superlative quality. Casals was heralded by no blaze of publicity, but in spite of that—and it is a distinct advantage these days—he has forged a way to the heart of the public by nothing more than his own supreme art.

"It is hard to say whether this gradual development of taste is a result of the ever increasing movement toward musical education or whether it is largely due to the war, whose immense tragedy has broadened the horizons and refined the perceptions of a great mass of people. Probably something of both contribute to it. Then, too, the public is able to hear the really great artists as never before—Caruso, Farrar sing before all of New York in its very center—on the steps of its library, in its parks, while such musicians as Casals and Elman play before thousands of men of the country in the camps. It is possible for the people to know the great artists, people who might not otherwise be able to afford it, or whose ignorance makes them too indifferent to go to hear them. The gods of the inner circles are fast becoming the household gods. This war for democracy has already accomplished its great work in the heretofore aloof fields of art."

American Idea Grows in Music Says Mr. Daiber

By JULES DAIBER

THE outlook for the coming concert and musical season, which has just begun, is, indeed, despite the present conditions, a very brilliant one. The musical activities will increase as the season progresses and the patriotism of our local managers is being felt, since American artists and compositions are in great demand. Many of them have arranged for concert series consisting entirely of American singers, for which they are to be complimented, as it is a step in the right direction. Music is essential to maintain the spirit during these times and greater efforts should be made by all to advance the development of American singers and music.

Diversified Offerings in List of Keedick Musical Bureau

A musical program of the most diversified character may be made up from the list of artists being booked this season by W. C. Glass, booking manager for the Lee Keedick Lecture and Musical Bureau. Of the long roster of talents Mr. Glass has available for concerts are to be mentioned: Annie Louise David, Estelle Harris, Margaret Anderton, Amy Ellerman, Calvin Coxe, John Barnes Wells, Edward Bromberg, Victor Biart, Marie Narelle, Kathleen Narelle, Rita Narelle, the Brahms Quartet, the Tollefsen Trio, Fannie Heineline, and Virginia Powell.

The Brahms Quartet is composed of those well-known entertainers, Klaire Dowsey, Edith Bennett, Hilda Geiling and Elinor Hughes, with Rodney Saylor at the piano, while the Tollefsen Trio has Carl H. Tollefsen, violinist; Mme. Schnabel - Tollefsen, pianist; Michel Penha, violoncello.

Sees a Duty Ahead for Concert Managers

By JULIAN POLLAK

THERE will be an end to the war some time. When that time comes our first obligation will be to provide attractive amusement and mental occupation which will serve as a basis, or central pivot of social intercourse.

There will be unheard of opportunities for American music and art. Therein are possibilities for construction greater than any yet hoped for or even dreamed of by any American. Here is a stage fully set, facing an expectant audience.

Based on present bookings for the early part of the year, Klaire Dowsey, soprano, is looking forward to an unusually active season.

Josef Martin, pianist, started on a transcontinental tour in September, under the auspices of the National Society for Broader Education, appearing in the larger cities throughout the United States and Canada.

Gladys Mason, violinist, is booked in joint recitals with Miss Dowsey and will give her first New York recital at Aeolian Hall Feb. 22.

Freda Tolin, pianist, will make her New York début at Aeolian Hall in the latter part of January.

Clarinda Smith and Raymond Burt are also booked for many appearances during the coming season.

Alma Voedisch Tells of Musical Situation in the West

"I am happy to state that the musical situation throughout the West seems to be particularly good for the present season," writes Alma Voedisch, from a booking trip in the West. "Some of the cities have organized two and three elaborate musical courses, while the musical clubs are engaging more artists and at higher prices than heretofore. Furthermore, all the army camps have established a well-paid series of concerts in addition to the plentiful music furnished them gratis. From the universities and schools I hear that in spite of the draft, which has called so many of the young men students to the front, their enrolment this year is in advance of that of last year. But most important of all, municipal concerts are rapidly becoming an established factor throughout the West, commercial clubs and city councils acting as guarantors to furnish the communities with the very best music at low prices.

"My tour of the West has been so successful that I am enabled to arrange tours for Theodore Spiering, Marie Morrisey, Mlle. Yvonne de Tréville and Florence Bodinoff."

Evelyn Hopper's Third Season

Evelyn Hopper, the enterprising but conservative manager who, when she came to New York brought with her all the spiritedness and initiative of her native West, has just started her third New York season in the managerial field. In pursuance of a very definite idea, Miss Hopper declares: "I have just started my third season in New York. I have continued to confine myself to personal representation, that is to say, the managing of but a very few artists upon whom I can concentrate all my energies. Personally I consider and always shall consider this method the most effective and therefore the most just procedure for the artist. While I look upon the managerial field of to-day as upon one of infinite possibilities and am convinced that in this respect 'vision' precedes all accomplishment, I am equally certain that intelligent diligence is the one essential that must guide all factors concerned."

Success of Mrs. Fountain's Artists

Mrs. Helen Fountain, the energetic musical manager, is having remarkable results with her artists.

Dorothy Follis, the lyric soprano of the Boston Grand Opera Company and the San Carlo Opera Company, and who furthermore is engaged for the Chicago Opera Company for the season 1919-1920, has been singing throughout the country and is now filling a two weeks' engagement in Wichita, Kansas.

Edna Kellogg, the young soprano, is on a forty weeks tour with the Sheehan Opera Company, and Clara Tosca, the clever little dancer, is the première danseuse of the San Carlo Opera Company.

Fred O. Renard's Artists

Following his usual conservative attitude Fred O. Renard had little to say about the season, but is working seriously for the interest of the two artists under his direction. These are Vera Curtis, soprano of the Metropolitan Opera Company, and Eleanor Spencer, the American pianist. Miss Curtis will be heard with the Metropolitan in New York in a number of rôles and will also devote part of her time to concerts and recitals as in other seasons. Miss Spencer's activity will be recital work, her season having opened on Oct. 10 with a recital at Newport under the auspices of the Philharmonic Society there.

BRASLAU

CONTRALTO
Met. Op. Co.

OPERATIC ACHIEVEMENTS THIS PAST SUMMER IN CHICAGO

She is the material from which remarkable Carmens are made.
—Journal, Aug. 26th.

She sang and acted Amneris better than any body who has had Amneris in the seven seasons of the Chicago Opera.—F. D. in Tribune, July 7th.

Miss Braslau did more than confirm hopes. She transcended them.
—Moore, Journal, July 1st.

Her singing of the rôle must be described as thrilling.—News, July 1st.

Miss Braslau proved that advance notices of New York successes have not been unwarranted praise.
—American, July 1st.

Miss Braslau's talents, intelligence and voice re-created Niklaus.
—American, July 8th.

Sophie Braslau made a magnificent Amneris.—Examiner, July 3rd.

Braslau Brilliant Carmen.
—Examiner, Aug. 26th.

DEMAND FOR DATES EXCEEDS THE TIME AVAILABLE

OCTOBER TOUR:
DENVER, Col.
COL. SPRINGS, Col.
WICHITA, Kan.
UNIONTOWN, Pa.
URBANA, Ill.
HOLYOKE, Mass.
DAYTON, Ohio
CHICAGO, Ill.
DETROIT, Mich.
FLINT
SAGINAW
LANSING
AKRON, Ohio
READING, Pa.
BOSTON SYMPHONY ORCHESTRA—APRIL.

Management:
WOLFSOHN MUSICAL BUREAU
1 West 34th Street, New York City



© Mishkin

ALICE GENTLE

Mezzo - Soprano

Metropolitan Opera Co.

Philadelphia Evening Bulletin, June 21, 1918—

"Not since Mme. Calvé has a more spirited or more fascinating delineation of Carmen been given here than Alice Gentle's."

New York Evening Mail, Nov. 2, 1917—

"Alice Gentle possesses not only one of our best American voices, naturally beautiful and exceedingly well trained, but also a dramatic instinct and a fiery temperament."

Exclusive Management

Haensel & Jones **Æolian Hall, New York**

LAMBERT MURPHY

TENOR



"It is rare today to hear such singing as Mr. Murphy accomplished. His warmth of voice, clarity of diction, fineness of phrasing were beyond praise."

New York Tribune

NOW TOURING
THE
PACIFIC COAST
October 6th To
November 12th

New York Recital
Monday Afternoon
February 3rd

Management :-: Wolfsohn Musical Bureau
One West 34th Street, New York City

LAZARO

ENDORSEMENT *of* SENSATIONAL TENOR
in FIRST Two Concert Appearances

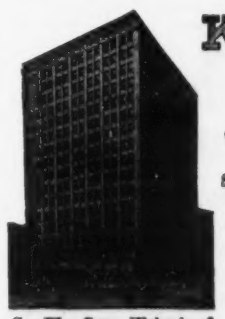
Denver Times, Sept. 27, 1918:

Mr. Lazaro proved his right to be considered among the world's great tenors. No singer in recent years has made a more favorable impression upon a Denver audience. He sang a varied program, tending more to the lyric than the dramatic. From a delicate bit like "Dawning," an exquisite song by Cadman, to his rendition of "La Donne è Mobile," which he gave as his final encore, Lazaro demonstrated the most superb artistry. A group of Spanish songs proved especially pleasing.

Colorado Springs Gazette, Sept. 28, 1918:

Upon the first appearance last evening Lazaro, whose success was made in opera and who faced a concert audience for only the second time, won the sympathy and favor of his listeners at once quite as much by his charming naïve stage manner as by his excellent singing. Unlike many operatic tenors, Lazaro has the voice and ability which enable him to risk concert performances with impunity. His very sympathetic organ is of a well-rounded tenor quality, refined and pliable, and when his conception of a phrase calls for a high pianissimo he does not try to deceive us with a falsetto, but responds with a tone of exquisite beauty and warmth. This was perhaps nowhere better displayed than in Massenet's "Ah non mi ridestar" from "Werther," and in Sibella's bewitching "O bocca dolorosa." It was in this style of song that his achievements merit special praise, not that the more dramatic or rollicking type were given a less artistic interpretation, but because the shading, poetry and restrained intensity revealed were of an order not often found in the offerings of operatic tenors. In songs calling for dramatic force and spirit he thrilled the audience again and again by the vibrancy and tonal opulence displayed in his ringing high tones.

Management: Wolfsohn Musical Bureau
1 West 34th St. - - - NEW YORK
Personal Representative, Arthur Spizzi



S. W. Cor. Wabash & Jackson

KIMBALL
Building, Chicago
Ideal in location and modern in all appointments.

CONCERT HALL
Seating 500
Stage adequate for concerts and CHORAL SOCIETIES, etc.
Pipe organ installed
"Remarkable Acoustics"

REHEARSAL HALL
Seating 150

PRACTICE ROOMS
for Students of Pipe Organ

Address: Bldg. Mgr.
W. W. KIMBALL CO.
Room 701 Phone Har. 4015

"The Effect of War on Art and Music in the Past and Now"



An Illustrated Lecture by
IBBIE RAYMOND

Mgt.: Harry Culbertson
5486 University Ave. Chicago, Ill.
Personal Address:
939 Sterling Place
Brooklyn, N. Y.

MUSICIANS TO AID "RECORDS FOR FIGHTERS" CAMPAIGN





Two of the Singers Who Have Volunteered for Service with the Phonograph Records Recruiting Corps: On the Right, Florence Macbeth, of the Chicago Opera Association, Packing Records for Shipment to the Y. M. C. A. Headquarters in Russia; on the Left, Anna Case, Honorary Chairman of the New York Committee, Singing the "Star Spangled Banner" to a Group of Soldiers Who Have Been Helping Her Pack Records for Overseas Service

DURING the week of Oct. 26-Nov. 2 musicians in every part of this country will engage in a definite piece of service for the men who make up the United States fighting forces. That week has been designated as "Records for Fighters Week," when it is hoped that millions of talking-machine records will be started on their way from the homes of this country to the front.

The National Phonograph Records Recruiting Corps has undertaken to coordinate the individual efforts which have been made in the past to supply the men of the army and navy with an abundance of machines, needles and records. Local committees have been organized in more than three hundred cities throughout the United States to direct the drive in their immediate districts. Where there are no committees the local dealers have agreed to open their places of business to receive records and will see that they are promptly shipped to the national headquarters, 120 East Fortieth Street. Noted musicians, members of music clubs and heads of commercial and Rotary clubs are working in cities all over the country to impress on the public mind the valuable war service of the talking-machine and the need which exists for millions of additional records, both in the camps at home and overseas.

In accepting the honorary chairmanship of the committee, General J. Franklin Bell, commander of the Department of the East, said:

"The useful purpose that music has served for the men of the army has been convincingly demonstrated during the past year. Not only as a means of recreation and entertainment, but as a factor in stimulating *esprit de corps*, without which a victorious army cannot be builded. To this end the people of the United States may do a real patriotic service by co-operating to get out the 'slacker re ords' of the country for the use of men both in the camps at home and overseas.

"Musicians are giving of their time and talents, freely and unsparingly, to entertain soldiers and sailors. Those who have not been endowed with musical gifts may serve in an equally valuable capacity by giving musical instruments—phonographs and especially phonograph records—to serve the men who are fighting or training to fight your battles overseas. Let this gift be as generous, as typical of the whole-hearted patriotism of the American people as contributions to other worthy enterprises have proved to be. Music has proved itself one of the most important adjuncts in stimulating morale. The responsibility of keeping plenty of good music constantly at the service of the soldiers and sailors rests with the civilian forces back of the army."

The national committee is composed of prominent men and women from the musical, literary and social worlds, as well as many well-known army and navy officers, with Vivian Burnett as chairman. It will co-operate with the local committees that have been appointed in every State. No public appeal will be made for funds, because it is believed that at least a million records in good condition will be offered by the people throughout the country once the need is generally known.

"Appeals are coming in every day from dugouts and hospitals overseas, from transports and from our cantonments for music," said Mr. Burnett. "Individuals who have interested themselves in this work have been able to do only a small part of what is needed, and it is for the purpose of organizing the work on a national scale that the Phonograph Records Recruiting Corps has been formed. We want a constant supply of records. Records wear out quickly in war, and they must be replaced, for music is the great comforter and cheerer, and often phonograph music is the only kind a soldier or sailor can get."

Records in good condition—there is no shipping space anywhere for records that are not really good—will go immediately into service at the front, on shipboard or in the camps as a contribution from the people of the United States to their own men in service. Distribution will be made through the organized agencies in charge of entertainment in and about camps, the Y. M. C. A., Y. W. C. A., Commissions on Training Camp Activities of the War and Navy Departments, War Camp Community Service, Salvation Army, Knights of Columbus, Jewish Welfare Board and other accredited agencies.

In every home where there is a phonograph there are a number of idle records. Perhaps they are not the latest, perhaps they have been played until they have become tiresome. These are "slacker records" and should be started on their way to the camps. The men in service need them *now*. This campaign holds an especial appeal to musicians and music-lovers everywhere who realize, even more keenly than the general public, the value of the talking-machine as a means of entertainment to the men in service.

Sort over your "slacker records," select the ones that *your* friends in service used to enjoy and start them on their way to the firing line during "Records for Fighters Week."

If you, as a musician, feel there is special service which you can perform during the week of the campaign, send your name and address to Vivian Burnett, chairman Phonograph Records Recruiting Corps, 21 East Fortieth Street, New York.

Music Makes Morale!

Every loyal American is asked to do his share toward supplying "the fourth essential", as music is justly called, towards helping to win the war. There is no end to the time when such contributors can stop doing their share this way, except the end of the war itself. "Round up a round million"—and keep on rounding them up till the boys come home! Help make a great success of "Records-for-Fighters Week," Oct. 26 to Nov. 2.

FRENCH WARSHIP BRINGS MESSAGER

Famous Conductor Arrives with His Orchestra—American Debut in Metropolitan

On Oct. 11 there arrived at an Atlantic port, on board a French battleship, eighty or more members of the Paris Conservatory Orchestra, known abroad as "La Société des Concerts du Conservatoire." The orchestra is headed and will be conducted by André Messager, conductor, composer of operas, and former director of the Opéra Comique of Covent Garden, and of the Paris Opéra. An account of the initial concert at the Metropolitan Opera House, New York, last Tuesday night, will appear next week.

The French High Commission and the United States Government have arranged for the coming of the orchestra, and Otto H. Kahn, at the request of the Commission, placed the details of its tour in charge of the French-American Association of Musical Art. At least sixty of the largest American cities will have the opportunity of hearing the players, and as many more concerts will be arranged for as the length of their stay will allow.

Of the utmost interest to all musicians, as well as to the general public, the visit of these men constitutes an epoch in the musical history of both nations. The general interest which their coming possesses may be deduced from the fact that the orchestra is one of the most famous, and is probably the oldest in the world; that the men who are playing in it here have, many of them, seen active service in the present war; that their conductor is a man of international reputation, and that their visit means, as has been said of it, "a conveying to the people of the United States in terms of music, the affection which France feels for them."

M. Messager, the conductor, is one of the unique personalities of his Paris. He is known as a man of exquisite polish and of personal charm; he combines a depth of knowledge that superficially might be thought to belong to only the pedantic, with the *aplomb* of a man of the great world. In three fields he has made his artistic mark. He is known as a composer of many operas, most of which have been heard also outside of France (one of them, "Veronique," was given in this country in 1895); as director of the Opéra Comique, conjointly with Albert Carré, for five years; as artistic director of the Opera at Covent Garden in London for six years; as director of the Paris Opéra, one of the most important of its kind in the world, for six. He resigned the position of director of the Opéra in 1913, and has been conductor of the Conservatoire concerts since 1908.

Toscha Seidel, violinist, will give his first recital of the season at Carnegie Hall on Sunday afternoon, Oct. 20. Louis Grunberg will be at the piano.

All amusement auditoriums in Illinois have been closed on account of the influenza epidemic.

MUSIC LEAGUE OF AMERICA, Inc.

ANNOUNCES FOR

SEASON 1918-19

MAY PETERSON
Soprano, Metropolitan Opera Co.

WALTER VAUGHAN
Tenor

DAVID HOCHSTEIN
Violinist, now in U. S. Army

HULDA LASHANSKA
Soprano

GRETA TORPADIE
Soprano

DORA DE PHILLIPPE
Soprano

MAGGIE TEYTE
Soprano

ALLEE BARBE
Soprano

EVA GAUTHIER
Mezzo-Soprano

RAOUL VIDAS
French Violinist
FIRST AMERICAN TOUR

ROSALIE MILLER
Soprano

BETSY LANE SHEPHERD
Soprano

GIMBRÈRE-DUBERTA
Duet Recitals
FIRST AMERICAN TOUR

EDWARD MORRIS
Pianist

SALVATORE DE STEFANO
Harpist

FORREST LAMONT
Tenor, Chicago Opera Company

ROYAL DADMUN
Baritone

CARL FORMES
Baritone

AUGUSTA COTTLOW
Distinguished American Pianist

ELIZABETH JONES
Contralto

LOTTA MADDEN
Soprano

JOSEF ROSENBLATT
Tenor

THE LETZ QUARTET

ILYA SCHKOLNIK
Violinist

For terms and dates apply to

MUSIC LEAGUE OF AMERICA, Inc.

No. 1 WEST 34th STREET, NEW YORK CITY



Photo © Ira L. Hill.

MAY PETERSON

SOPRANO

METROPOLITAN OPERA COMPANY

Second Season 1918-1919

COAST TO COAST TOUR This Season

PACIFIC COAST TOUR in March 1919

Management:

MUSIC LEAGUE OF AMERICA, Inc.

1 West 34th Street New York

The Music League of America

ANNOUNCES THE FIRST AMERICAN TOURS OF

Gimbrère-Duberta

SOPRANO BARITONE

DUET RECITALS

American Debut
Carnegie Hall
October 21
8:15 P. M.

The First Duet Recitalists of Distinction to Visit America in many years

Raoul Vidas

NEW FRENCH VIOLINIST

American Debut
Carnegie Hall
November 10
3 P. M.

DATES NOW BOOKING

MUSIC LEAGUE OF AMERICA, Inc., 1 W. 34th St., New York City

Hulda Lashanska

SOPRANO

1918—1919



APPEARING AS SOLOIST WITH

NEW YORK PHILHARMONIC NEW YORK SYMPHONY DETROIT SYMPHONY
CHICAGO SYMPHONY CINCINNATI SYMPHONY PHILADELPHIA SYMPHONY

Also Numerous Concert Engagements Including the Following

NEW YORK ST. LOUIS CLEVELAND COLUMBUS
TOLEDO WASHINGTON BOSTON KANSAS CITY
PITTSBURGH CHICAGO BALTIMORE

MANAGEMENT

MUSIC LEAGUE OF AMERICA, Inc.

1 WEST 34th STREET NEW YORK CITY

Josef Rosenblatt

TENOR

IN A

Coast to Coast Tour

Season 1918-1919

New York (Hippodrome)	Albany	Cleveland
Newark	Bridgeport	Boston
New York (Carnegie Hall)	Waterbury	Baltimore
Hartford	New Haven	Columbus
Providence	Boston	Chicago
Milwaukee	Rochester	San Francisco
Chicago	Washington	San Francisco
Pittsburgh	Brooklyn	Los Angeles
Philadelphia	Louisville	Los Angeles
Cincinnati	Indianapolis	Denver
Harrisburg	Kansas City	Atlanta
Detroit	St. Louis	New York (Metropolitan Opera House)

For Terms and Dates Address:

Management: MUSIC LEAGUE OF AMERICA, INC.

1 West 34th Street New York

LAZARO



Hear Lazaro's glorious golden voice soar through the great arias of world-famous operas, and you will understand this marvelous young tenor's meteoric success—his triumphs in Rome, Madrid, London; the tremendous ovation which his brilliant "Rigoletto" received, last season, at the Metropolitan Opera House in New York.

COLUMBIA GRAPHOPHONE CO.
NEW YORK



Lazaro makes records exclusively for Columbia. Any Columbia Dealer will gladly play any of Lazaro's records for you. Here are a few:

Aida—Celeste Aida	A-48762 12 inch, $1.50
Il Trovatore—Di Quella Pira	A-47211 10 inch, $1.00
Pagliacci—Vesti La Giubba	A-49020 12 inch, $1.50
Rigoletto—La donna é mobile	A-46736 10 inch, $1.00

New Columbia Records on sale the 10 and 20th of every month

Columbia Records

De Lamarter's Conducting Impresses Chicago At Opening Concert of Symphony Season

New Leader of Orchestra Displays High Order of Musicianship—Blanche Slocum Is First Recitalist of the New Musical Year

Bureau of Musical America
Railway Exchange Building,
Chicago, Oct. 12, 1918.

ONE by-product of the world war during the past week in Chicago was that an American got the opportunity to take a leading place in music. Eric DeLamarter conducted the Chicago Symphony Orchestra in the first concert of its twenty-eighth season at Orchestra Hall, Oct. 11. It would seem that nothing less than a world war was necessary to give him the opportunity, but at any rate, he got it. What is more pleasant to record even than that the American got the chance is the fact that the American made good. Mr. DeLamarter scored a decisive success with the orchestra, with the audience, and with the critics. The Chicago Symphony Orchestra is in safe hands. The season will be a good one.

Not much time was given the new conductor to prepare for his position. Frederick Stock, the former conductor, wrote his dignified and manly letter of resignation Aug. 17. Six weeks later, Oct. 1, the trustees of the Orchestral Association accepted it, issued its new advertising copy with the words, Eric DeLamarter "conducting" instead of "conductor," leaving him eleven days to prepare for the first concert. Moreover, contrary to all accepted ideas from the first days that conductors began to conduct regarding how a conductor should have his training, Mr. DeLamarter, fine, learned, sympathetic musician as he is, did not serve his apprenticeship in the ranks of an orchestra.

It was not much time to prepare for a difficult task, but it was enough. From the first notes of "The Star-Spangled Banner," sung by the audience, played by the orchestra, with the new organist, Herbert E. Hyde, at the organ, to the last notes of Victor Herbert's "Irish Rhapsody," Mr. DeLamarter was completely in command of the proceedings. He was given an extremely cordial greeting when he appeared, and at the end of the principal number, Franck's Symphony, audience and orchestra joined in a long series of enthusiastic and highly merited recalls.

Mr. DeLamarter is a sensitive musician with a great sympathy for works of the French school. This was particularly evident in the symphony. All its lovely, sunny, golden, crystalline clarity was evident in the performance, with the finest, most exact sense of proportion, feeling for the melodic line in whatever part of the score it happened to exist, beautiful tone and warm, glowing reaction to its color. It was not a theatrical performance. Mr. DeLamarter kept it restrained in both tempo and volume, and there are several places in the course of the work that can be made highly theatric episodes. This was undoubtedly intentional on his part. He raised a tremendous tone at the climax of Glière's "The Sirens," and he was adept in the merry jocundity of the Victor Herbert Rhapsody. It was good conducting and good musicianship throughout, much better than the pessimists of the audience had any reason to expect, and a source of great gratification to those who in time past have seen reason to believe in Mr. DeLamarter.

Changes in the Ranks

There are a number of changes in the ranks of the orchestra. Governmental and musicians' union investigations have removed four players for reasons of disloyalty. A more honorable record applies to five more who are now in either the army or navy service. They are John Bramhall, first violin; Benjamin Paley, first violin; Carl Schulte, second violin; E. Braunsdorf, bass, and Wendell Hoss, horn. Of new engagements there are Henri Shostac, first violin; E. Wiley, second violin; J. Zweifel, bass, and H. Johnson, horn. Mr. Hyde, otherwise director of the Civic Music Association and Musical Arts Society and a well known organist, will have a term as organist of the orchestra coincident with that of Mr. DeLamarter as conductor. Theodore du Moulin has been promoted from among the 'cellists to the first chair, formerly occupied by Bruno Steindel. He had an excellent solo passage to his credit in the first program.

A talented and able tenor, Tor Van Pyk, took a leading part in the annual concert given by the Swedish Societies' Old People's Home Association at Orchestra Hall Oct. 6. He was greatly enjoyed in the "Faust" aria which he sang; likewise in a song by Behrens. The audience was enthusiastic with good reason over his appearance. Others on the program were Alice Sjöselius, soprano; Ebba Hjerstedt, violinist, and the Swedish veteran singers of Chicago under the direction of Ernest Lindblom.

Gustaf Holmquist has been engaged as the basso soloist of "The Messiah," to be given by the Evanston Musical Club this winter.

Ida Divinoff, violinist, has been accepted by Conductor Ossip Gabrilowitsch as a member of the Detroit Symphony Orchestra, the first woman to enter the ranks of that organization. She is at present coaching with Prof. Leopold Auer. She will have solo appearances with the orchestras in Detroit and Cincinnati. Among her other activities she has been engaged as instructor at the Detroit Institute of Musical Art.

Blanche Slocum in Recital

Blanche Slocum, the last American music student to leave Germany, was the first on the list of the season's recital givers. With Edgar Nelson as accompanist she appeared at Orchestra Hall Oct. 8, before a highly friendly audience, singing some songs by Beethoven, and Weber's "Ocean, Thou Mighty Monster," from "Oberon," and a selected list of songs. Miss Slocum displayed a voice of great power and wide range, of best quality in its middle register. At the end of her program the audience gave her many recalls, and she sang an encore.

One of the best bands that has been heard in Chicago in many years was the Royal Band of Grenadier Guards of Sardinia, which has been playing here during the past week. It appeared at the Masaryk meeting at the Auditorium on the night of Oct. 8, played at the "Unconditional Surrender" meeting in the same place on the following noon, gave several street parades, and was conducted about the city in autos. Its director, Maestro Giovanni Tarditi, has evolved a tone from the reeds which approaches a string tone, and the brasses produce a peculiarly rich, full and unblaring quality of sound. It plays much better than a great many orchestras.

There was improvement of the most marked kind in the singing of Barbara Waite, contralto, over her last public appearance in Chicago. She appeared as soloist with the Edison Symphony Orchestra in its first concert of the season at Orchestra Hall, Oct. 10. Her principal number was the aria, "O Don Fatale," from "Don Carlos," which she sang with a very fine, full and beautiful tone and a high degree of dramatic intensity. The aria is not one of the well known favorites of the ordinary musical program, but Miss Waite made a big impression with it, and received a very well deserved encore, this time singing "When the Boys Come Home" as well as it has been heard in Chicago, with clear enunciation and a decisive thrill to the text. Morgan L. Eastman is the conductor of the Edison Symphony Orchestra, an organization of somewhat smaller dimensions than it was last season. This is chiefly because it is displaying a service flag with thirty-eight stars on its field.

The Chicago Mendelssohn Club tendered its services to the Government for the Fourth Liberty Loan drive, and sang under the direction of Harrison M. Wild at the Oak Park and River Forest High School Oct. 10.

E. C. MOORE.

MISS GATES CHARMS IN "SERVA PADRONA"

Gifted Native Soprano Returns to "American Singers" in Pergolesi Opera

Lucy Gates's return to the Society of American Singers was the feature of Wednesday evening, Oct. 9, when this richly gifted American soprano appeared in Pergolesi's "The Maid Mistress" ("La Serva Padrona"). This charming old work was one of the significant things that this company brought forward at its season at the Lyceum Theater in the spring of 1917. It was understood that it was for the performance of little operas of this kind that the Society of American Singers was formed, and it were better that the society return to its then announced intention. For works of this kind may be heard nowhere else in New York, whereas "Carmen" is annually—and excellently—given at the Metropolitan.

Miss Gates as *Zerbira*, the captivating maid of *Dr. Pandolfo*, displayed once more her lovely voice, an organ that is pure and sympathetic and controlled with surety and artistic skill. The music suits her thoroughly and she knows the Haydn-Mozart style, to which it is kin. Her several arias she did most successfully and earned every bit of the applause which was spontaneously given her. As for her acting of the part, it need but be recorded that she impressed us once more as one of the really accomplished actresses that America has produced for the lyric stage. She has a fine, subtle sense for comedy and her facial expression reflected convincingly the varying moods in the big aria in which she wins over the pompous old doctor.

David Bispham gave a performance of *Pandolfo* that was distinguished in every detail; he shared the applause with Miss Gates. His mastery of old and modern opera has won him deservedly his formidable reputation as one of the greatest of all American artists. John Phillips enacted the mute part of Scapin in light opera style, with little or no realization of what classic comedy means. The orchestra, under the skilled direction of Sam Franko, past-master in antique music, played the score satisfyingly. One of the finest things of the evening was Mr. Franko's conducting as an interlude between the two scenes of the slow movement from a Pergolesi Concertino for strings, which he edited and published last year.

Following the performance of the Pergolesi work, Donizetti's "Daughter of the Regiment" was given, with Bianca Saroya as *Maria*, Mr. Bispham as *Sergeant Sulpice*, Craig Campbell as *Tony*, Viola Robertson as the *Countess* and Walter Greene as *Ortensio*. Miss Saroya gave a very praiseworthy performance and Mr. Bispham was at his best in the rôle of the lovable old soldier. Henry Hadley conducted in a manner that makes us inquire why he is not engaged as one of the regular conductors at the Metropolitan Opera House. In addition to being one of the best of our composers, he is also one of our ablest conductors and thus his gifts, both in the operatic and symphonic fields, entitle him to serious consideration.

A. W. K.

"AMERICAN SINGERS" DO "HOFFMANN" ADMIRABLY

Many of Society's Best Artists Heard in Production of the Offenbach Opera

A goodly number of the society's best artists had been selected for the production of "The Tales of Hoffmann," and the excellent work of the individual members of the cast, as well as that of the conductor, Richard Hageman, and the "artistic director," Jacques Coini, except in so far as he was responsible for the settings, which were too undistinguished to be commendable, contributed to a smoothness unusual in a first performance.

The English text which was used was remarkably good and this fact, together with the clear diction of nearly all the singers, made the dialogue welcomely comprehensible. The *Antonia* episode seemed to please the audience most, probably because of Miss Teyte's singing of the rôle of the heroine and Mr. Scott's interpretation of the part of *Dr. Miracle*, which he dressed fearfully and wonderfully, like the fairy-tale magician he was or a childhood nightmare. But the *Olympia* episode was at least as attractive. Ruth Miller made a charming doll and her coloratura arias were executed well both vocally and dramatically. Orrin Bastedo was another vocalist who acquitted himself nobly in this scene. David Bispham's *Coppelius* was a masterpiece not only in the larger art of acting, but in the subsidiary but very important one of make-up. Without ever falling into the teeth-gnashing and dagger-flourishing of the melodramatic villain, he made himself very terrible and quite curdled the spectator's blood with his smashing of the lovely doll.

Of the remaining members of the cast Bianca Saroya appeared as *Giulietta*, Julia Henry was both seen and heard to advantage as a *Voice*, Orrin Bastedo as *Crespel* as well as *Spalanzani*, Harvey Wilson as *Nathanel* and *Cochenille*, J. Goldman as *Luther* and *Herman*, Mary Kent as *Andres*, Franklin Riker as *Pittichinaccio*, John Phillips as *Frantz* and John Quine as *Schlemil*. Carl Formes helped give interest to the second act, which, without his *Dappertutte* and Mr. Harrold's splendidly full-voiced *Hoffmann*, might have been rather dull. Kathleen Howard was the *Nicklause*.

Doubtless the excellent chorus and orchestra are in large measure responsible for the society's success.

D. J. T.

The Sunday Concert

Four soloists, three American composers and the Society of American Singers' orchestra presented the program for the Sunday night concert, Oct. 13. Yvonne de Tréville, coloratura soprano, sang the "Lakmé" Bell Song and the Laughing Song from "Manon Lescaut" to the evident satisfaction of the audience. Emily Gresser, pupil of Sam Franko, played the Vivaldi G Minor Concerto and a group with breadth of tone and sentiment. The playing of this talented young violinist has excellent qualities, but hotter interpretative qualities are expected nowadays. She won a great measure of applause. John Quine sang the "Vision Fugitive" aria with considerable success and John Campbell earned his applause with the "Pagliacci" Lament. Claude Warford, Gena Branscombe and Fay Foster played accompaniments of their own songs for Mme. de Tréville.

Sam Franko's orchestral offerings consisted of the Mendelssohn "Ruy Blas" Overture, Saint-Saëns's "Phaeton" Symphonic Poem, M. Arnold's "American Plantation Dances" and Hynsky's "Orgies of the Spirits."

Marie Torrence Sings for Soldiers in South

Marie Torrence, the young concert soprano, has spent a busy summer filling concert and festival engagements in the Southern States and in touring the cantonment cities of the southeastern division under the auspices of the National War Work Council of the Y. M. C. A., singing for thousands of soldiers, sailors and marines. Some of her summer recital appearances have been in Atlanta, Ga.; Raleigh, N. C.; Rockingham, N. C.; Festival of University of N. C., and recently she has been singing in the interest of the Fourth Liberty Loan on the women's committee for many Liberty Loan booths in North Carolina.

Minette Warren and Adelaide Pierce in Joint Recital

On the evening of Oct. 11 Minnette Warren, composer-pianist, and Adelaide Pierce, contralto, gave a joint recital in Æolian Hall. Miss Warren's numbers included, among others, Grieg's G Minor Ballade, Chopin's "Fantasie Impromptu," Etudes in A Flat and C Sharp Minor and "Variations Brillants," besides three Preludes and some Variations by herself. Miss Pierce, accompanied by Charles Gilbert Spross, made up her program from works of Massenet, Chaminade, Verdi Cadman, Burleigh, Warren and others.

Two Anderson Sopranos to Be Soloists with Pittsburgh Male Chorus

Walter Anderson has booked Irene Williams and Gretchen Morris, sopranos, as soloists with the Pittsburgh Male Chorus, Dec. 6 and April 25, under the direction of the club's new conductor, Charles Heinroth.

Galli-Curci

John McCormack

Frances Alda

Rudolph Ganz

Carolina Lazzari

Management: CHARLES L. WAGNER
D. F. McSweeney, Associate Manager
511 Fifth Avenue, New York City

Red Cross Service in France and Italy Vividly Described in Letter from Lieutenant Lowrey

[The letter printed below was written by Lieutenant Edward W. Lowrey of the American Red Cross from Rome to Delbert L. Loomis of MUSICAL AMERICA'S staff. Lieutenant Lowrey is well remembered in the musical profession from his long connection with it, first as publicity representative of the Boston Opera Company, under the Henry Russell régime, and later from his association with John W. Frothingham in the formation of the Musicians' Concert Management, and later John W. Frothingham, Inc. Lieutenant Lowrey joined the Red Cross a number of months ago and shortly after his arrival on the other side was cited for bravery in action on the French front. His letter gives an interesting account of some of the conditions met with "over there" as viewed from the standpoint of one closely identified with musical endeavor.—Editor, MUSICAL AMERICA.]

Rome, Italy, Aug. 30, 1918

"DEAR LOOMIS: I can sit back and close my eyes and follow the old path from Æolian Hall to 501 Fifth Avenue. Little old New York seems a long way off from here and I can assure you that I and many others will be glad to get back to it when the time comes.

"I had four very full and interesting months in France. I was fortunate in escaping the 'battle of Paris' and again have missed the 'battle of Rome,' as we call the jobs held down by those men who have positions in the headquarters offices. As soon as my papers were ready last April I was sent out toward the front with a rolling kitchen and hospital unit. Our personnel consisted of another lieutenant and myself, a nurse, a nurse's aid, a driver and a cook. For equipment we had a camion or motor truck, a kitchen on wheels, a tent large enough to accommodate fifteen beds and a general supply of tea, coffee, chocolate, tobacco, soups and first aid remedies. The original plan fell through and we never really operated with the outfit. After a few days the kitchen was loaned to one American field hospital and the



Lieutenant Edward W. Lowrey, Now Serving with the American Red Cross in Rome

tent and beds to another and our supplies were given away. With our nurses as the nucleus of a force which grew until it comprised more than sixty, Lieutenant B. and myself found ourselves stationed at a lovely old city in Picardy, which was much nearer the front then than it is to-day, I am glad to say. A division of American soldiers had been brigaded with the French, according to the arrangement made after the March offensive, and as for the moment they were practically part of the French army, they were rationed by the French and when wounded or sick sent to French hospitals. There a difficulty arose for the French doctors and nurses did not speak the language of their patients and vice versa. It fell to my lot to act as an intermediary between the American Red Cross and the French hospital authorities in that city, and as fast as I could get them I placed American nurses in every hospital, and there were eleven of them in all. In each case I had at least one graduate nurse and a nurse's aid who spoke French and acted as an interpreter. The scheme worked out so well that it is in operation now in every French hospital where there are American patients.

When the Boche Planes Came

"Of course, this was the most pleasant aspect of the work. There was another side which was more, much more thrilling, although at times very disheartening. Along in May when the moon began to round out, the boche planes began to visit us at night, and they came night after night for nearly three weeks. During that time we never dared undress until about four in the morning, and often we averaged no more than three or four hours sleeps a night. We grew to hate moonlight, for it meant a night of terror and suspense until dawn. It was especially hard for the hundreds of patients in the hospitals, lying helpless and with the combined roar of the exploding bombs and the reply of our defense guns vieing with the din of the real battle front.

"One of the none too cheerful tasks which fell to my lot was attendance at most of the funerals of American soldiers. The French were most particular in their attendance at our funerals and always furnished a military escort, and the coffins were covered first by the tricolor of France and then by the Stars and Stripes. By the time I left the American part of the cemetery had been fixed in very nice shape, each grave planted with blooming flowers and bordered with foliage plants, and at its head waved a small American flag. All of this was done by the French.

"Late in July I was transferred to Italy and arrived in Rome on July 27. The work here is largely in the nature of propaganda, for our men have not yet begun to fight on this front, although they are already in the country. Naturally I would prefer to work directly with the Americans as I did in France, but I have always been partial to Italians since my Boston Opera days, and so it is very agreeable to be working with them again. Speaking of opera reminds me that one of our big hospital supply warehouses occupies what was formerly the leading opera house in a large Italian city. The auditorium is very handsome and is fashioned after La Scala at Milan. There are five tiers of twenty-six boxes each and the stage is very large. We use the latter as a general storeroom and shipping room and have one part partitioned off where the women workers prepare the surgical dressings. In the boxes on the lower tiers we have such commonplace things as flannel pajamas and dressing gowns by the hundred. A bill pasted on the side wall of the stage announces that Stracciari sang there in a performance of 'Il Barbiere di Siviglia' a few years back. Another reminder of Boston came to me in Venice, where I met Umberto Sacchetti, who used to be one of our Saturday night tenors in Boston. He is now working with the American Y. M. C. A., and was singing at a concert in Venice under their auspices.

Dearth of Music in France

"In France there was a dearth of music. All that we ever heard was what the phonograph supplied us, and in our endeavors to make ourselves as homesick as possible we almost wore threadbare such things as 'Carry Me Back to Ol' Virginny' by Alma Gluck, and medleys from 'Oh Boy' and the 'Follies of 1917.' On July Fourth we had a big celebration and a band concert by an American band, and on the afternoon of the 14th we had a French entertainment of a rather polyglot nature, one item on the program being excerpts from 'Tosca.' I've never heard it sung much worse, but I never enjoyed it more, because I was really hungry for music. Since coming to Italy I have had plenty of chances, for there are several opera companies performing in Rome. I went a couple of times in Bologna and heard a fair Butterfly and a very indifferent 'Ballo in Maschera.'" EDWARD W. LOWREY.

CAROLINA LAZZARI

LEADING CONTRALTO CHICAGO OPERA ASSOCIATION

Supplementing **NEW YORK and CHICAGO OPINIONS ACCLAIMING CAROLINA LAZZARI SEASON'S "FIND," we submit the following from other principal cities:**

DULUTH NEWS TRIBUNE, Oct. 5:

"Carolina Lazzari, contralto of contraltos, with a voice of low colored gold, resonant, deep and glorious. The true contralto, so rare and so near divine."

TOLEDO BLADE, Oct: 3:

"Gifted with a glorious voice of rich timbre and wide range, and in addition she has great beauty and personal charm."

TORONTO TELEGRAM, June 28:

"A rarely beautiful new contralto discovered."

MONTREAL GAZETTE, Sept. 28:

"A rich, pure contralto, always true to tone and full of velvety depths."

TORONTO WORLD, May 14:

"An organ, rich in the lowest note, and mellow to the point of velvet."

BUFFALO COURIER, June 30:

"A singer of handsome stage presence, with a rich toned contralto voice of extensive range, and revealing great cultivation."

BUFFALO EXPRESS, June 30,

"She is that vocal rarity, a genuine contralto."

Management: CHARLES L. WAGNER
D. F. McSweeney, Associate Manager
511 Fifth Avenue, New York



Mishkin Photo

LOUDON

Presents Seas

Mme. HELEN STANLEY

Prima Donna Soprano



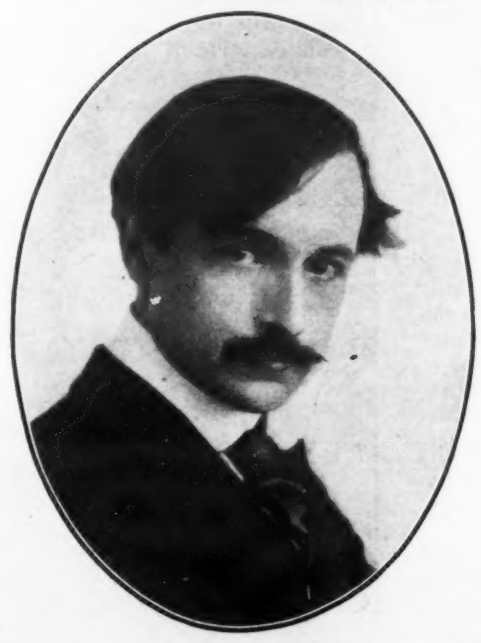
Orchestral Appearances, Recitals, and Joint-Recitals with

Mr. Laparra
Mr. Thibaud
Mr. Bauer
Mr. Dambois

Mason & Hamlin Piano

RAOUL LAPARRA

Pianist—Composer



Orchestral Appearances in his new "Basque Suite" for Piano and Orchestra, Recitals of his own Piano Compositions and Joint-Recitals with Mme. Helen Stanley in his all-Spanish program "A Musical Journey through Spain"

Mason & Hamlin Piano

HAROLD BAUER

Pianist



Orchestral Appearances, Recitals and Joint-Recitals with

Mr. Thibaud
Mme. Stanley

Mason & Hamlin Piano

JACQUES THIBAUD

French Violinist



Orchestral Appearances, Recitals and Joint-Recitals with

Mr. Bauer
Mme. Stanley

Mason & Hamlin Piano

GUIOMAR NOVAES

Brazilian Pianist



Orchestral Appearances and Recitals

Steinway Piano

Isadora Duncan Dancers and George Copeland Pianist



Anna



Therese



Irma



Mr. Copeland



Lisa



Margot



Erica

First New York Re-appearances Booth Theatre, Thursday and Friday afternoons, Oct. 31st and Nov. 1st.

(By special arrangement with Mr. Winthrop Ames)

Tours

Mason & Hamlin Piano

Carnegie Hall
New York

CHARLTON
on 1918-19

Mme. JULIA CLAUSSEN

Prima Donna



Metropolitan Opera Company.

Orchestral Appearances, Recitals and Joint-Recitals with

Mr. Brown

Mason & Hamlin Piano

MAURICE DAMBOIS

Belgian 'Cellist



Orchestral Appearances, Recitals and Joint-Recitals with

Mme. Stanley
Miss Jordan

Mason & Hamlin Piano

EDDY BROWN

Violinist



Orchestral Appearances, Recitals and Joint-Recitals with

Mme. Claussen

Baldwin Piano

MARY JORDAN

Contralto



Orchestral Appearances, Recitals and Joint-Recitals with

Mr. Dambois

Steinway Piano

FLONZALEY QUARTET

Fifteenth Consecutive Season in America



Adolfo Betti, First Violin
Alfred Pochon, Second Violin

Louis Bailly, Viola
Iwan d'Archambeau, Violoncello

Carnegie Hall
New York

PRESS NOTICES

NEW YORK

Not since the début of Geraldine Farrar has a singer jumped into such great popularity.—Sigmund Spaeth, New York Evening Mail.

A rich, vibrant voice, whose piano and pianissimo tones are of rare beauty—a truly remarkable artist.—Pitts Sanborn, Evening Globe, New York.

A voice of real beauty.—New York Herald.

CHICAGO

Miss Fitziu possesses one of the most lusciously brilliant female voices in the Chicago Opera Co.—Herman Devries, Chicago American.

Her singing of the "Bird Song" earned her prolonged applause.—Maurice Rosenfeld, Chicago Daily News.

As "Tosca" she was received with such thoroughly demonstrated approval that it ought to satisfy any prima donna.—Henriette Weber, Chicago Examiner.

Miss Fitziu's voice is of youthful, fresh quality, and she possesses a radiant personality.—Edward C. Moore, Chicago Daily Journal.

Miss Fitziu's voice is of rich timbre, ample volume, good range, with genuine dramatic talent. She sang with power and acted with great force.—Karleton Hackett, Chicago Evening Post.

The interpretation of Miss Fitziu made an undeniable success of her singing as "Azora." She deserves the gratitude of the composer for the work that was excellently and imaginatively done.—Felix Borowski, Chicago Record-Herald.



ANNA
FITZIU

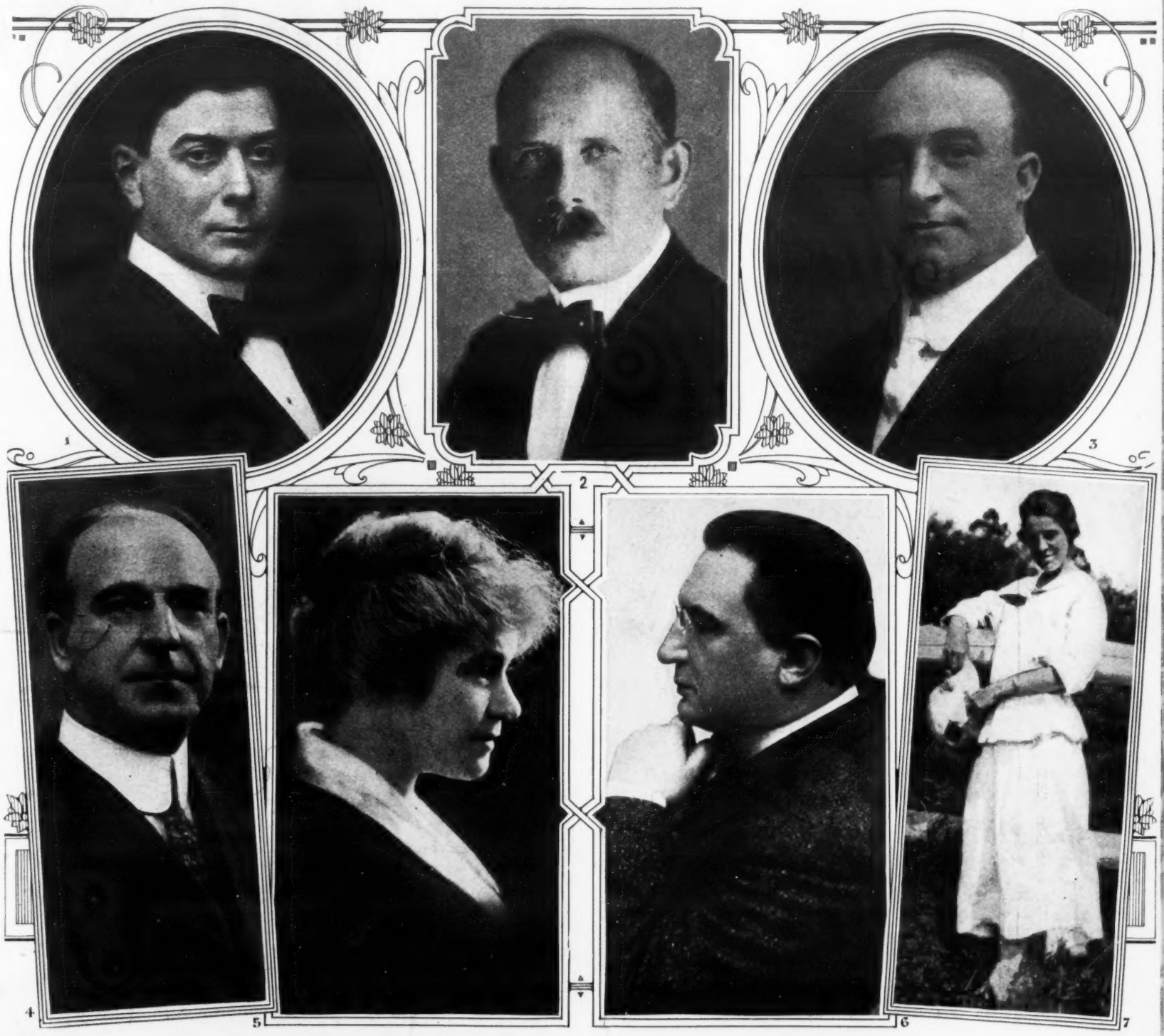
Leading American Soprano of the Chicago Opera Association

Management, R. E. JOHNSTON :: :: 1451 BROADWAY :: :: NEW YORK

Despite War, Musical Brooklyn "Carries On" Undaunted

A Cross-Section of Brooklyn's Music

Two Symphonic Series
Metropolitan Opera Series
Brooklyn Institute Courses
Tollefsen Orchestra
Tollefsen Trio
Munson Institute Series
Arbuckle Institute Choral Club
Philomela Glee Club
Woodman Choral Club
Apollo Club
Chaminade Club
Mundell Choral Club
Community Chorus
Woelber Symphony Club
United Singers of Brooklyn
Brooklyn Quartet Club
Fique Musical Institute



AN IMPORTANT SEPTET IN BROOKLYN MUSIC

No. 1—Frank Woelber, Conductor of the Woelber Symphony Club. No. 2—Bruno Huhn, Conductor of the Arbuckle Choral Club, and Organist of Plymouth Church. No. 3—Wilbur A. Luyster, Musical Director of the Baptist Temple Choir. No. 4—Charles S. Yerbury, Conductor Brooklyn Community Chorus. No. 5—Mrs. Daisy Krey, President of the Philomela Glee Club. No. 6—Carl Fique, Director of the United Singers of Brooklyn. No. 7—Grace Bellows, Conductor of Æolian Orchestra

BROOKLYN, N. Y., Oct. 5.—Brooklyn, artistically, is a sturdy city, and neither the depletion of its musical ranks by draft, nor the drastic twenty per cent tax can crush its spirit. One by one, the teachers and schools report a good year ahead, and the artists heavy bookings. And Brooklyn's musical life is drawing note to Brooklyn these days.

Few prominent artists throughout the country feel that their schedule is complete without at least one Brooklyn booking, and with many artists, Brooklyn figures as a center for several of their engagements. The popularity of the Brooklyn Academy of Music, so admirably suited for concert work, as well as opera performances, is a drawing card, not to mention the large and enthusiastic audiences which nightly gather there, filling the auditorium.

This enthusiasm supports two series of symphony concerts, a season of Metropolitan opera, and innumerable recitals by the finest artists of the country, in addition to which Brooklyn itself is producing valuable material to the world at large. Unfortunately the Choral Art Club, which A. Y. Cornell, the prominent vocal teacher, after five years, had developed into one of the finest choruses in the country, has because of war conditions decided to suspend for one year. There is still, however, the Tollefsen Trio, which travels throughout the country, familiarizing its audiences with the finest chamber music. A Brooklynite is to sing at the Metropolitan this winter, Reinald Werrenrath, while Forrest Lamont, a former member of several Brooklyn clubs, gained recognition last season with the Chicago Opera Company.

The Brooklyn Institute, after laboring with many difficulties due to war conditions, has triumphantly achieved a list of attractions to be held at the Academy of Music, not overshadowed by former seasons. The opening recital will be given by May Peterson, soprano of the Manhattan Opera Company, on Oct. 23. Mr. Damrosch will conduct the usual five Saturday matinée concerts by the orchestra of the Symphony Society of New York, to be given, with assisting artists, as follows: Nov. 2, Ossip Gabrilowitsch, pianist; Dec. 2, Toscha Seidel, violinist; Jan. 25, Hulda Lashanska, soprano; Feb. 15, Emilio de Gogorza, baritone, and Mar. 15, Mme. Schumann-Heink, contralto.

The Season's Schedule

There will be a violin recital by Mischa Elman on Nov. 3; a piano recital by Leo Ornstein on Nov. 6; five concerts by the Boston Symphony Orchestra on Nov. 8, Dec. 6, Jan. 10, Feb. 7 and March 21, with assisting artists to be announced later; joint recital by Marie Sundelius, soprano of the Metropolitan Opera Company, and Herman Sandby, 'cellist, on Nov. 15; recital by Yvette Guilbert on Nov. 22; duet recital by Maria Gimbrere, soprano, and Gerard Duberta, baritone, on Dec. 12; recital by the Trio de Lutèce, George Barrère, flute, Carlos Salzedo, harp, Paul Kéfer, 'cello, on Dec. 20.

Three chamber music recitals by the Letz Quartet, Hans Letz, first violin, Sandor Harmati, second violin, Edward Kreiner, viola, Gerald Maas, 'cellist, on two Tuesday evenings and one Wednesday evening, Jan. 7, March 11 and April 2; special song recital by Mary Jordan, contralto, on Jan. 16; concert by the Singers Club of New York, G. Waring Stebbins, conductor, on Jan. 23; concert by Sawyer Quartet, Martha Atwood, soprano, Amy Ellerman, contralto, Norman Arnold, tenor, Hartridge Whipp, baritone, on Jan. 31; recital by Reinald Werrenrath, baritone, on Feb. 10; recital by Lucy Gates, soprano, on Feb. 28; violin recital by Kathleen Parlow, on March 7; duet recital by Maria Gimbrere, soprano, and Gerard Duberta, baritone, on March 17; recital by Marcella Craft, soprano, on March 28; recital by Thomas Wilfred, the flute player, on April 11; recital by Arthur Shattuck, pianist, date to be announced; organ recitals preceding the Graham Foundation Lectures, to be given on Sunday afternoons on dates to be announced; three lecture-recitals on "Music as a Human Need," by Alma Webster Powell, M.A., Ph.D., of Brooklyn, on two Tuesday afternoons and Tuesday evening, Oct. 15, Oct. 29 and Nov. 5; five lecture-recitals on the programs of the Philharmonic Concerts by the Boston Symphony Orchestra on Wednesday afternoon, Nov. 6, by Walter R. Spalding of Harvard University; Wednesday afternoon, Dec. 4, by David Stanley Smith of Yale University; Wednesday afternoon, Jan. 8, by Victor Biart of New York; Thursday afternoon, Feb. 6, by L. R. Lewis of Tufts College, and Thursday afternoon, March 20, by W. H. Humiston of New York; four lecture-recitals on "The Romantic and Descriptive Age of Symphonic Music," and "The 19th and 20th Centuries," by Victor Biart, on Tuesday evenings, Nov. 12, 19, 26, and Dec. 3.

Institutions Foster Concerts

In conection with the Institute an orchestra for men and women, under the direction of Arnold Volpe, will be formed for training in orchestral playing. There will be thirty sessions with Mr. Volpe, beginning Oct. 7, at 8 o'clock at the Academy of Music. Carl G. Schmidt, chairman of the department of music at Erasmus Hall High School, will conduct classes in musical appreciation and history at the Academy. Mr. Schmidt will also give an interesting course in sight singing. Wilbur A. Luyster, specialist in sight singing, ear training and musical stenography, and founder of the Cheve System in Parochial Schools, will conduct sight-singing classes at the Academy during the winter. Toscha Seidel, violinist, will be heard in recital at the Academy on Oct. 27, under the auspices of the Williamsburg Educational Lyceum.

The Philharmonic Society of New York is to give five Sunday afternoon concerts at the Academy of Music, as usual, under Josef Stransky. The artists for the Brooklyn series include Harold Bauer, Hulda Lashanska, Mischa Elman, Yolanda Mérö and Raoul Vidas. The following dates have been specified for the concerts: Nov. 17, Dec. 8, Jan. 12, Feb. 9 and Mar. 9.

Form New Orchestra

Brooklyn is to have another orchestra, composed of men and women, to be formed by the well known violinist, Carl H. Tollefsen, and directed by another member of the Tollefsen Trio, Michael Penha, 'cellist. Advanced pupils of the various teachers of the city will be eligible.

Munson Institute of Music has opened its fourth season with a busy schedule planned. The Institute has afforded Brooklyn some keen enjoyment by its public concerts, which have been of a high character. An educational series of three concerts has been planned for this year, to be held at the Bay Ridge High School. Lawrence J. Munson, director, has associated with him: R. Norman Jolliffe, Vladimir Dubinsky, Lucile Collette, Robert Agnew MacLean, Henry Gaines Hawn, Aagot Thoraldsen, and assistant teachers.

Choral Club Activities

Arbuckle Institute Choral Club, Bruno Huhn, conductor, has resumed its activities, and rehearsals are held every Wednesday evening. The membership of the Club is now about forty-five; there are no dues, and Mr. Huhn will welcome additional sopranos, contraltos, tenors and basses. As usual, public concerts will be given during January and April, with the aid of distinguished soloists. The programs offered will be made up of the less familiar folk songs, madrigals and part songs.

Philomela Ladies' Glee Club looks forward to an especially active season. Two subscription concerts will be given in the Music Hall of the Academy of Music. The first, on Dec. 4, will be a joint concert with the Brooklyn Symphony Orchestra under the direction of George C. Flint, with Etta Hamilton Morris, the director, as soloist. The program will be chiefly the works of Brooklyn composers. The spring concert is to be a colonial costume concert with the entire chorus in costume, and the program for it will be composed of old familiar songs. The date and soloist for this concert have not yet been announced. As usual, the club will sing for the Naval Branch Y. M. C. A., and has offered its services for a Red Cross Benefit.

It is not generally known that fifty cents of every dollar received by this club, goes for some branch of war relief, or to a local charity. Alice McNeill is to be the Philomela's new accompanist. Bookings in the vocal studio of Etta Hamilton Morris are considerably in advance of last season, and in addition, she will conduct a class in Boston during a part of December and March. "Songs of American Women," the lecture-recital which Mrs. Morris is featuring, has already a number of advance dates.

Woodman Choral Club has not been able as yet to plan its season, owing to depletion in membership through war service, and because of the uncertainty of future conditions. R. Huntington Woodman, conductor of the club, expects, however, that rehearsals for the regular concerts will be resumed in October.

Dr. John Hyatt Brewer, conductor of the Apollo Club, announces three concerts to be held at the Academy of Music on Dec. 10, Feb. 18 and April 29 respectively, with assisting artists to be decided upon later. Dr. Brewer is hopeful of the usual splendid membership of the club, both active and associate, in spite of the many former members who have joined the colors. The club has been doing some admirable work among the camps this summer. The latest "sing" given for the boys took place aboard the "Arizona," where a fine welcome greeted the club's efforts. The officers for the coming year remain the same as last year, with Daniel Wescoat, secretary, and Walter Koempel, assistant secretary.

Chaminade Club of women's voices, conducted by Emma Richardson-Kuster, will be heard in concert at the Academy of Music on Dec. 5, Feb. 13 and April 24. There will also be several afternoon re-

[Continued on page 45]

EDITH KINGMAN

Lyric Soprano



Photo by JAMIESON

Now Booking Season 1918-19

Management, R. E. JOHNSTON, 1451 Broadway

Personal Address: 517 West 113th Street, New York

Despite War, Musical Brooklyn "Carries On" Undaunted

[Continued from page 43]

citals given during the season. The club has a new president this year, Mrs. William R. Bishop. Mrs. Amelia Gray-Clarke will again serve as accompanist, and a new organist will be decided upon, as Mrs. Gold is engaged in war work in Europe.

The Mundell Choral Club, M. Louise Mundell, director, in entering upon its fifth season, has an ambitious schedule planned. The club will give its two regular concerts on Dec. 3 and April 1, and three "Mundell Mornings," on Nov. 15, Jan. 31 and March 7, at the Hotel Bossert. The program for the first concert is to be dedicated to France, with the following composers represented: Massenet, Saint-Saëns, A. Goring Thomas, Elgar and Fay Foster. It is expected that Mme. Mignon D'Arcy, the new American colorature soprano, will be heard in Brooklyn for the first time at this concert. At the close of the season, the Fifth Annual White Breakfast will be held at the Hotel Bossert.

The officers for the season include: Mrs. Carroll Leja Nichols, president; Mrs. John J. Gillies, vice-president; Mrs. John G. Turnbull, secretary; Ruth Hoogland, corresponding secretary; Mrs. Annie Litchfield Faber, treasurer; Mrs. S. Tremper Longman, assistant treasurer, and Isabelle F. Mundell, librarian.

Mass-Singing Grows

Brooklyn's Community Chorus, under the direction of Charles S. Yerbury, is playing an important part in the borough's musical life. The chorus is organized on a musical missionary basis, and is ready to offer its service at all public affairs, and often the chorus is distributed through an audience, leading in the general singing. Rehearsals are held in Public School No. 15.

The officers of the chorus this year are James J. McCabe, president; Mrs. Charles J. McDermott, vice-president, and Wilmot V. Travoy, corresponding secretary.

Symphony Club

Of real value to Brooklyn's community life is the Woelber Symphony Club, organized and conducted by Frank Woelber of the Woelber School of Music. This club forms an orchestra of about forty members, among whom are advanced pupils of the Woelber School and other schools, and has already won distinction for itself by its splendid work last winter at the Bushwick Community centers, of which Cornelius M. Sheehan is director. Mr. Woelber has studied and lived for many years abroad, where the enjoyment of the finest classical music is shared alike by the rich and educated classes and the poor, laboring classes. Mr. Woelber believes such a condition can be made to prevail in this country, and with his orchestra, he is introducing at community centers and elsewhere, programs of symphony music of the highest type. Making the programs particularly interesting and instructive are the "speech-songs" given by Mr. Woelber's talented wife, Mary Louise Cassidy-Woelber.

The Carl Fiqué Musical Institute opened its season of instruction Oct. 1.

Under the direction of Carl Fiqué, the United Singers of Brooklyn will give a large concert, for the benefit of the Red Cross, with 800 singers in the chorus, date to be announced later.

The Brooklyn Quartet Club resumes its weekly rehearsals Oct. 2. The date of its first concert is Dec. 1, and it is to be held at Prospect Hall.

ADELE SOMERVILLE.

The Disadvantages of Versatility

"Public Thinks One Talent Enough for One Individual"—The Cases of Paderewski, D'Albert, Liszt, Walter Damrosch, Herbert and De Koven—Mr. Moore's Career and Experience—After Thirty-five Years of Waiting

By Homer Moore

[*Editor's Note.—Homer Moore is a prominent American composer, vocal teacher, singer and music critic. His varied gifts and experience enable him to develop his thesis with peculiar sympathy and authority. At the request of the editor of* MUSICAL AMERICA *Mr. Moore has prepared for the Fall Issue the following article based on the relationship of versatility to his own musical life. His opera "Louis XIV" is scheduled for production this season by the Chicago Opera Association.*]

"JACK of all trades and good at none" is one of the few old sayings that conforms to the fact. The world has been moving toward concentration because it produces efficiency, and efficiency results, and results in satisfaction. Being a musical handy-man reaches its highest achievement in convenient mediocrity. Where music is merely a beast of burden he is in his element. He is the most popular person on the payroll because he is constantly coming to the rescue of some specialized mediocrity worse than his own, and in his versatility many of inferior ability are permitted to live.

There is, however, such a thing as musical versatility far above the handy-man order. The Boston Symphony Orchestra was organized with Georg Henschel as conductor, and I remember a concert in which he conducted all of the program excepting one number, and that his own piano concerto, in which he played the piano part. There was no mediocrity about Georg Henschel. He was a fine concert singer, and a fine pianist, and a fine conductor, and all in all a fine musician. It was claimed for him that he could extemporize a fugue. But one cannot overlook the fact that with all these wonderful accomplishments the greatness of the Boston Symphony Orchestra was achieved under his successors. He never took rank among the first of the world's pianists. As a composer he has left no lasting work as a monument to his genius. As a singer he was among a hundred, and as an orchestral conductor he reached his zenith in his first flight of two years.

The public is, I think, partly responsible for the ban against too much of the handy-man in music. It attributes to the musician the possession of a gift, or a talent, or genius. It does not admit that a man or woman can *learn* to become a musician. Caruso's voice is to them a gift. His ability to sing is mostly forgotten in their estimate of him. Kreisler's wonderful heart-reaching tone is talent, not industry, and Wagner's music dramas are genius. The words dismiss the subject in a hurry. They leave no time for explanations. Indeed, the public wants none. It would a great deal rather think in its own way, right or wrong, than to be told better, especially if the telling has the atmosphere of instruction. It knows that by its judgment singers, players, conductors and composers rise or fall, and why should it be bothered with standards of judgment: it sits on the bench—therefore it is a judge.

Some Outstanding Examples

The public thinks one talent enough for one individual. Let him thoroughly establish himself as a singer and as singer he must live or die. If he bursts upon the world as a pianist let him stick to his piano and be content. The public wants to hear him play. If he produces a pleasing Minuet he may play that; but he must not try to compose an opera. In witness I call that wonderful man whose patriotism has submerged his pianism, Ignace J. Paderewski. Probably millions have been delighted with his Minuet, but his "Manru" has been utterly forgotten. D'Albert is another example that comes to mind and, long before his time, Liszt had his struggle for recognition as a composer, and it was only as his reputation as a pianist faded away in the silence of the keyboard that he was permitted to emerge into the divine light of musical creation.



© Gerhard Sisters

Homer Moore, Critic, Composer and Teacher

But we do not have to go so far for illustrations. Take Walter Damrosch for example. We all know him as a wonderful conductor. His two operas, "The Scarlet Letter" and "Cyrano de Bergerac," had to come before the world as the work of an interpreter, not a creator, and I believe that both public and critics were unconsciously influenced in their judgment by their previously formed classification of Mr. Damrosch.

Other examples are Victor Herbert and Reginald De Koven. Both have national reputations as composers of light opera and musical comedy. Both have tried to secure public recognition in the field of grand opera and both have not been received very seriously by either the critics or the public. They were classified long ago and they are desired to stay in their individual niches in our musical cathedral. Recently Ysaye has been engaged as an orchestral conductor. He will have to "make good" in spite of his reputation as one of the greatest of violinists, not with its aid. I would not wonder if the public will expect him to make his orchestra play as he plays.

Mr. Moore's Own Case

The editor of MUSICAL AMERICA did me the honor to ask me to write about versatility in relation to my own musical life, in view of the fact that I am about to have my opera "Louis XIV" produced by the Chicago Opera Association. The editor of MUSICAL AMERICA has known me as the music critic for a daily paper and as a singing teacher. I have never been before the public as a composer except with four try-out performances of this same opera, given in St. Louis over a year ago.

From the time when I heard the first opera—"The Huguenots"—while still in my 'teens, I have wanted to write grand opera. I have never cared to write anything else. The knowledge that friends of mine were making easy money with "pot-boilers" and better, never tempted me to try to write a song and have it published. I have sung in church, but the only church music I ever wrote was some for the Jewish Temple in Norfolk, Va. Excerpts from my operas have been sung privately by my pupils that I might hear them, and twice in my life I invited some of the newspaper critics to be present. They allowed me to live.

In 1887 I was an inconspicuous member of the American Opera Company, founded by Mrs. Thurber and conducted by Theodore Thomas, and during the summer, after the first season of German opera at the Metropolitan, Walter Damrosch wrote me asking if I did not wish to become a member of the company. The letter failed to reach me and was returned to the writer. I was both sorry and glad afterward when he told me of it, for, of course, I should have accepted his very kind and complimentary offer. I was glad because I felt that if I achieved any success as an opera singer I could never get serious consideration for my operas—and even then I had completed one, called "The Fall of Rome"—and was dreaming of seeing it produced. That was long-distance dreaming.

Having been born with a good appetite, and inducted early in life into the habit of eating, I have had to work for a living. Teaching singing has been that work, although I have sung somewhat in public. I was the first *High Priest* heard in New York, when the Oratorio Society gave a concert performance of "Samson and Delilah," but my singing upon that occasion did no permanent violence to the seclusion I have felt that I should cultivate. In 1892 I sang in Carnegie Hall the name part in a work called "Columbus," composed by Silas G. Pratt. Chauncey Depew made a speech before the musical performance began and he closed it with the words: "May God grant us a great American musical composer." Some wicked person writing for a next morning paper declared that the prayer was still unanswered.

What I might have accomplished as a singer or as a teacher I do not know. As a teacher I am sure I could have made a reputation, for that one thing does not depend entirely upon one's skill in teaching. Copious quantities of printer's ink, skillfully spread before an innocent public, will turn that trick, and insure a procession of pupils. It is a good investment and it is quite likely that the advertising teacher is fully as capable—and maybe more so—than the one who does not advertise.

Publicity and the Composer

But for one who is willing to stake his musical life upon that exceedingly intangible and illusive thing, ability to compose real, vital music, all sorts of other publicity, it seems to me, stand in the way of success. So when I come before the Chicago public in my "Louis XIV" I shall see whether thirty-five years of waiting are worth while; whether or not I have said anything musically that the public will care to hear; that will help along our musical life; that will give a few hours' enjoyment to those who will seek in music an antidote for the horrors of war.

Last summer I came to New York to live that I might be where the courses of big events are determined, and where I could get in touch with those who do the big things. When a singing teacher moves from one city to another he must leave his business and income behind. It is taking a big risk and it is a serious sacrifice. It is surely a good example of "walking by faith." Incidentally, there is cause for a smile in the fact that by coming to New York to live I have succeeded in securing the production of one of my operas in Chicago.

I cannot emulate my old friend Joseph Breil in telling of past blood-curdling, soul-harrowing, suicide-inviting experiences, for, as a singing teacher, I have been quietly successful. Yet, I, too, have had my ups and downs.

I wonder if the thought has ever occurred to any of our wealthy patrons of music to endow talent and give it a chance to grow and produce and enrich the world with its productions. If so, there are a number of us who would like to qualify for the privilege of devoting our time, energy and ability to placing America upon the world's musical map in the difficult domain of operatic composition.

Lack of Transportation Facilities Reduces Audiences at Buffalo Concerts

BUFFALO, N. Y., Oct. 14.—Two Liberty Loan concerts with the Municipal Orchestra under the direction of John Lund have had poor houses, as they were both held Sunday afternoons and as there were neither autos nor tramways in service only people who lived near Elmwood Music Hall ventured out. At the last concert, Margaret Adsitt Barrell led the community singing. Fine orchestral programs were presented at both of these concerts. The memorial concert given by the Guido Chorus, under the leadership of Seth Clark, for the late Oscar Frankenstein, also was poorly attended although the sale of tickets was very large. Though reduced in ranks, the Guido men did some fine singing; many of the original members of the chorus who had dropped out of its ranks joined for this concert. The vested choir of Trinity Church sang two sacred numbers with excellent balance and tone quality. The soloists were Agnese Preston Storck, soprano, and Charles McCreary, baritone.

F. H. H.

Brooklyn Singer Training Children's Community Chorus

BROOKLYN, N. Y., Oct. 12.—A children's community chorus is being trained by Mrs. Griffin Welsh, Brooklyn vocalist, in which children from five to fifteen years of age are eligible to take part. Rehearsals are held at the Pouch Mansion, once a week, and before the season is over Mrs. Griffin hopes to give two large concerts for the benefit of the poor children of the war zone. A. T. S.



Photo by C. Smith Gardner

LYDIA LYNDGREN SOPRANO

Management, R. E. JOHNSTON
1451 Broadway, NEW YORK

WINSTON WILKINSON
VIOLINIST



Appeared with Caruso at Ocean Grove, July 27th, and with John McCormack at New York Hippodrome, Sept. 29th.

Management

R. E. JOHNSTON, 1451 Broadway, New York City

CYRENA VAN GORDON
PRIMA DONNA MEZZO-CONTRALTO
RE-ENGAGED FOR FOUR YEARS WITH THE
CHICAGO OPERA ASSOCIATION



Available for Concerts, Oratorio and Recitals

EXCLUSIVE MANAGEMENT:
R. E. JOHNSTON 1451 Broadway, New York

The Biltmore
Friday Morning Musicales

Management Mr. R. E. JOHNSTON

November 8	December 6	January 10	February 7
November 22	December 20	January 24	February 21

Frances Alda
Enrico Caruso
Anna Case
Guido Ciccolini
Mischa Elman
Anna Fitziu
Amelita Galli-Curci
Leopold Godowsky
Rudolph Ganz
Louis Graveure
Marie Kryl
John McCormack
Claudia Muzio
Giovanni Martinelli
Lily Meagher
Marguerite Namara
John O'Sullivan
Arthur Rubinstein
Andres de Segurola
Toscha Seidel
Jacques Thibaud
Cyrena Van Gordon
Carolina White
Winston Wilkinson
Eugen Ysaye

Subscriptions may be ordered from

R. E. JOHNSTON, 1451 Broadway, New York
Telephone 608-509 Bryant

Subscription Price for Reserved Seats $20 and Boxes $150 for the 8 Concerts. Price for Reserved Seats for Single Concerts $3 and Box Seats $5.

(PLUS 10% WAR TAX)

KNABE PIANO USED



MISCHA ELMAN



© Mishkin

Celebrated Russian Violinist

Management
R. E. JOHNSTON
1451 Broadway
New York

NOTE: This season is Elman's Tenth Consecutive Season in America.

Steinway Piano Used

MME.
NAMARA

Prima Donna Soprano of the

CHICAGO OPERA ASSOCIATION

Soloist with Minneapolis Symphony Orchestra—Opening Concert in Minneapolis October 20

In concert with CARUSO, Biltmore Morning Musicale, December 6

On Tour Pacific Coast in March, 1919

Management: R. E. Johnston, 1451 Broadway, New York



ISOLDE MENGES WILL CROSS THE AMERICAN CONTINENT FOUR TIMES THIS SEASON

ISOLDE MENGES

ENGLISH VIOLINIST



"Greatest Interpretative Violinist of *This* Age"



Already booked for over 70 engagements this season in U. S. A. and Canada. Write for open dates in your district.



AEOLIAN HALL, NEW YORK CITY, FRIDAY, FEB. 21, 1919

Personal Representative: Howard Edie — Management: R. E. Johnston, 1451 Broadway, New York City





Arthur Rubinstein

GREAT POLISH PIANIST

Jan. 31st, Boston, with Boston Symphony Orchestra.
Feb. 1st, Boston, with Boston Symphony Orchestra.
Feb. 3d, Washington, with Boston Symphony Orchestra.
Feb. 4th, Baltimore, with Boston Symphony Orchestra.
Feb. 5th, Philadelphia, with Boston Symphony Orchestra.
Feb. 7th, Brooklyn, with Boston Symphony Orchestra.

Management: R. E. JOHNSTON,

Steinway Piano 1451 Broadway, New York

MARION

LONDON

SOPRANO

Concert—Recital
Oratorio

Management:
R. E. Johnston, 1451 Broadway
New York

Personal Address:
511 West 169th Street, New York

Telephone Audubon 6710



Youngest American Artist-Soprano

CAROLINE CURTISS

Management: R. E. JOHNSTON
1751 Broadway, New York

CLEMENTINE
DE VERE
Prima Donna Soprano
From Covent Garden, London, Metropolitan Opera, New York, etc. Available for Opera, Concert and Oratorio.
Also: VOCAL TUITION
Address: 57 West 58th Street, New York City.

ROMUALDO
SAPIO
Vocal Teacher
Formerly conductor Metropolitan Opera, New York, and European theatres. Coach to Mme. Adelina Patti, Calvé, Nordica and other celebrities.
Phone: Plaza 9936

THE REED-HOSFORD MUSIC SCHOOL
MARY REED—Piano (Leschetizky Technique) EMMA HOSFORD—Voice
Studios—530-615 Huntington Chambers—Boston
226 Merrimack St., Lowell

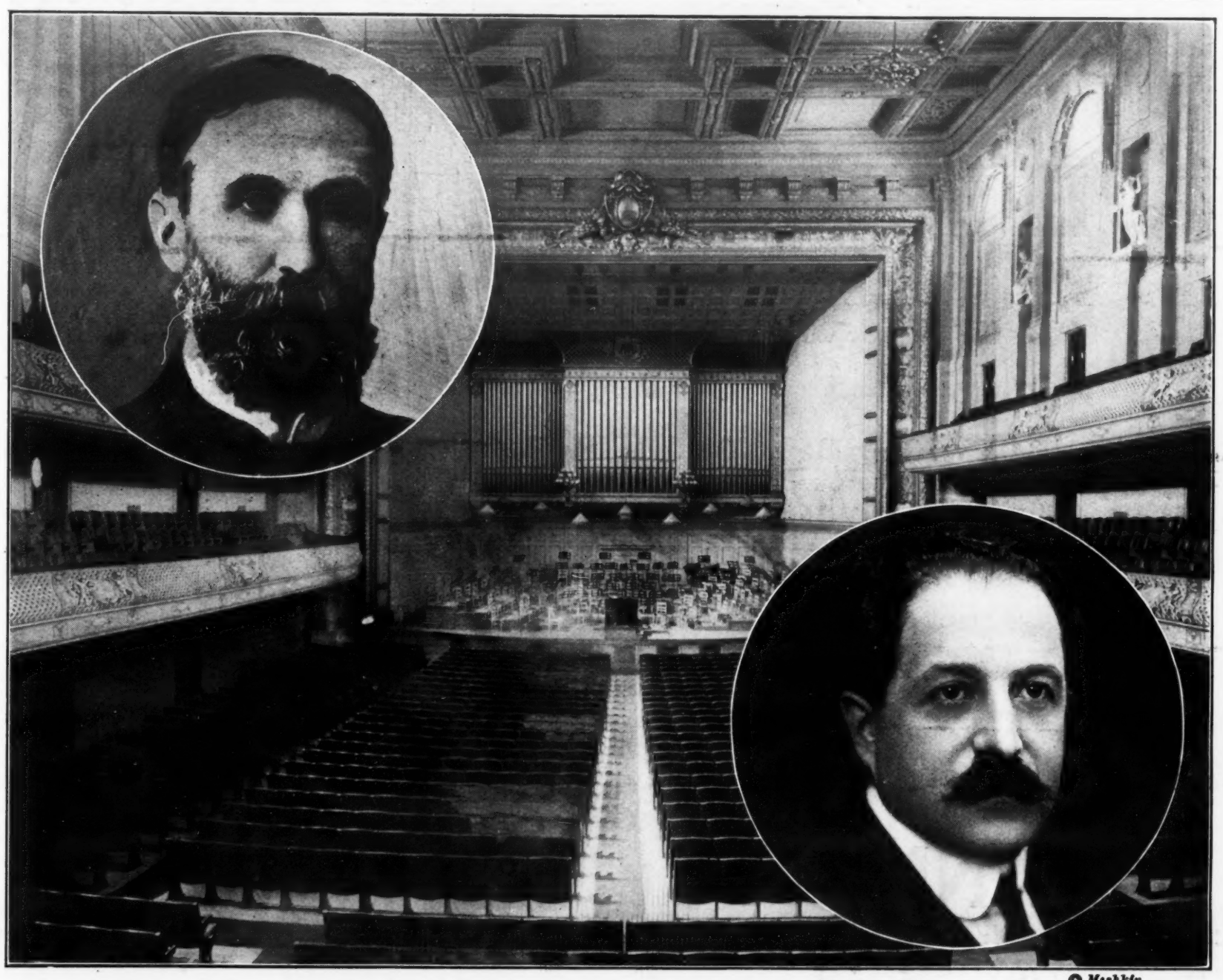
THE DUNNING SYSTEM—Improved Music Study for Beginners

Mrs. Carrie Louise Dunning
ORIGINATOR
Portland, Oregon—October 9th
For Booklets and Information address
8 WEST 40th STREET, NEW YORK CITY

Harriet Bacon Macdonald
Normal Teacher
Dallas, Tex., Oct. 28; Tulsa, Okla., Jan. 6
Chicago, March 3
For Booklets and Information address
3623 PINE GROVE AVE. CHICAGO

Expect War Conditions to Eradicate "Exclusiveness" from Boston's Music This Season

People's Choral Union and Large Liberty Choruses Bringing Joy of Musical Expression to All Elements of "Hub"—Keen Interest Felt in Symphony's Activities Under New Leadership—Many Americans Among Famous Soloists to Be Heard with the Orchestra—Handel and Haydn Will Give Three Concerts in Sunday Afternoon Series—How Commonwealth Is Fostering Love of Country and of Music



Interior of Symphony Hall. Upper insert—Henri Rabaud, newly engaged conductor of Boston Symphony. Lower—Pierre Monteux, of the Metropolitan, who will direct the orchestra until M. Rabaud arrives.

© Mishkin

BOSTON, Oct. 12.—A most unexpected check to the opening of Boston's musical season has been the serious epidemic of influenza which began a few weeks ago in New England but has since spread to other parts of the country. Just as Galli - Curci was expected to give the season its send-off in the first Sunday concert at Symphony Hall, the epidemic reached the stage which required the elimination, as far as possible, of all public gatherings. Concerts by John McCormack, the Paris Conservatory Orchestra, and the Boston Symphony Orchestra have all suffered postponement as a result of the official closing of all theaters and concert halls, but it is earnestly hoped that the epidemic will very soon be under control, and that the time is not far off when the extensive and interesting activities planned for Boston's musical season may be resumed.



CHARLES ROEPPER,
Manager of MUSICAL AMERICA's Boston Office

In discussing the musical season of a city like Boston, people have always been accustomed to speak of its orchestral and choral concerts, its recitals by highly trained soloists, its music clubs and schools, and its corps of private teachers. But the large classes of people who neither took part in this professional music, nor were even affected in any way by its existence, have been frankly ignored. Persons who did not appreciate the Boston Symphony Orchestra and the Flonzaley Quartet, or who would not bother to pretend they did, were left to stay at home with their phonographs and player-pianos.

In cities without the large floating population of a New York or a Chicago, is it strange that the audiences at concerts came to be made up of always the same small set of people, and that as the number of concerts increased, the numbers of the audience decreased? An occasional packed house for Galli-Curci or McCormack did not affect the general tendency.

Although individuals and organizations like the People's Choral Union in Boston have been working a long time for their ideal of musical democracy, progress has been slow. Now, however, the unusual war conditions are advancing their cause with almost unbelievable rapidity, and if anything stands out in a survey of the coming year of music in Boston it is the fact that this year, for the first time, music is not only going to be *heard* by *everybody*, but it is also going to be *made* by everybody who has the least inclination in that direction.

The orchestras and choruses and soloists will still provide for the public which has learned to appreciate them, but from the People's Choral Union which develops a trained chorus by giving free instruction to undeveloped singers, through the extensive Liberty Choruses managed by Major Higginson for the Committee of Public Safety, in which the singers will also receive instruction, though in less advanced music, down to the spontaneous and unsophisticated singing of crowds encouraged by the leaders of the War Service Unit, music will at last really be for the people and by the people.

The Symphony of To-Day

Inasmuch as it was the Boston Symphony Orchestra which first put Boston on the musical map of the world and has ever since dominated its musical activity, an outline of the coming season almost inevitably begins with the plans of this organization.

Rich Musical Resources Which Boston Will Draw Upon This Season

Boston Symphony Orchestra
Sunday Afternoon Series at Symphony Hall
Handel and Haydn Society
Apollo Club
Cecelia Society
People's Choral Union
Boston University Choruses
Union Park Forum
C. A. Ellis Musical Attractions
Jordan Hall Concerts
Longy Concerts
Events at Boston Opera House
Concerts at Tremont Temple
Brookline Choral Union
MacDowell Club
Music Lovers' Club
New England Conservatory
Longy School
Fox Buonamici School
Fletcher-Copp School
Liberty Choruses
Music of War Service Unit
Boston Musicians in War Work

The first concerts of the orchestra are depended upon for the formal beginning of the winter's professional music; hence the long interregnum while Karl Muck's successor was being sought created a contagious uncertainty in other musical organizations and among managers who were also wondering what effect the increased war tax would have on the box office, and whether as a result of the new draft the second month of the season would find their men artists facing the Huns instead of the music critics.

The initial motive power, in the form of a new Symphony conductor, was forthcoming at the last moment, however, and the season now under way promises, in spite of all difficulties, to be one of unusual interest and vitality.

The Symphony Orchestra has not merely changed conductors, it has undergone a metamorphosis similar to that which accompanies a change of political parties at Washington. The election of a French conductor, an American concertmaster, and the reorganization in the personnel of the orchestra indicate a change not only in men but in ideals which will undoubtedly be welcomed by everyone who has not succumbed to the doctrine that all the good music is German music.

The board of trustees, headed by Judge Frederick P. Cabot, who now control and maintain the orchestra, have moved with public sentiment which is that even if it is not yet practical to have American orchestras composed *entirely* of Americans, our own musicians shall be given, at the very least, equal opportunity with foreigners, and that the spirit of Unter den Linden shall be eliminated.

The two conductors, Pierre Monteux, who opened the season, and Henri Rabaud, who will carry it on, are Frenchmen; the new concertmaster, Frederic Fradkin, is an American; and practically all the new members of the orchestra are French or American. Frenchmen may predominate in the wind section, but Americans will hold their own in the strings where, moreover, there will be a greater number of young players than heretofore.

W. H. Brennan, who for nine years has been business manager of the orchestra, will now be its manager as successor to C. A. Ellis, who retired from that position when Major Higginson gave over his responsibility for the orchestra to the board of trustees.

The orchestra in this its thirty-eighth season, will give its usual series of twenty-four Friday afternoon and twenty-four Saturday evening concerts. The original dates from Oct 11-12 to May 2-3 have had to be moved on owing to the closing of the concert halls during the epidemic of influenza. As the orchestra has concerts arranged, here or elsewhere, for every Friday and Saturday until May 2 and 3, the simple arrangement has been adopted of shifting the opening pair of concerts to May 9 and 10, at the end of the season. Tickets for the first pair of concerts will thus become the tickets for the last. Unless the epidemic demands that the closing regulation be extended beyond present expectations, the Symphony concerts will begin on Oct 18 and 19, with Pierre Monteux leading the orchestra for the first time, and Josef Hofmann for the assisting pianist. Concerts will extend over a period of thirty weeks, during which the total of over 100 concerts will be given, for in addition to the forty-eight allotted to Boston, there will be the usual series in Cambridge, Providence, Worcester, Hartford, New York, Brooklyn, Philadelphia, Baltimore and Washington. In the late winter the annual Western trip of one week will also be made.

Although the war has narrowed the field from which assisting artists may be chosen, the management believes it has selected soloists who will add great interest to the concerts and who are worthy of the best traditions of the orchestra.

In addition to the soloists who come from the orchestra itself, eleven other artists have been engaged, four of whom are singers, two violinists, five pianists, and one an organist.

Of the singers, three are women, drawn from the Metropolitan Opera Company: Mabel Garrison and Florence Easton, sopranos, and Sophie Braslau, contralto.

Miss Garrison made her first appearance here with the orchestra last season, and her delightful singing of the rôle of the *Princess* was one of the features of the Metropolitan's performance of "Le Coq d'Or" in the spring. Mme. Easton has never sung here in concert. She appeared once last spring in the season of the Metropolitan Opera Company, but she will be best remembered as the remarkable first soprano of the Savage Grand Opera Company a dozen years ago. Sophie Braslau, contralto, has appeared here both in opera and concert.

[Continued on page 53]

THE METROPOLITAN MUSICAL BUREAU

ANNOUNCES FOR THE SEASON 1918-1919

ENRICO CARUSO

now touring in concert
in the Middle West

Hardman Piano Used

FIRST TRANSCONTINENTAL TOUR
OF
ANNA CASE

America's Favorite Soprano

CHARLES GILBERT SPROSS at the Piano

Annual New York Recital, December 8th, 1918

CONCERT TOUR
OF
GIOVANNI MARTINELLI

Celebrated Tenor

by special arrangement with The Metropolitan Opera Company; a few dates in February and March still available. Knabe Piano used

---

FIRST AMERICAN TOUR
OF
TOSCHA SEIDEL

latest violin sensation

Twenty-four appearances with Leading Orchestras
Recitals in Principal Cities

L. T. GRUNBERG at the Piano **Steinway Piano Used**

THE ANNUAL SPRING TOUR
OF THE
Metropolitan Opera House Orchestra

Richard Hageman, Conductor

THE SCOTTI GRAND OPERA COMPANY

with

ANTONIO SCOTTI

the world-famous baritone, heading an important ensemble recruited principally from the Metropolitan Opera House, New York, with Chorus, Orchestra, Scenery, Costumes, presenting the Double Bill,

Leoni's Opera "L'Oracolo," with Mr. Scotti in his famous creation of "Chim-Fang," and Mascagni's Opera, "Cavalleria Rusticana."

"L'Oracolo," after a sensational success at Covent Garden, London, was introduced by The Metropolitan Opera Company to New York, Boston and Philadelphia.

This organization will tour during the Spring and Fall of 1919.

THE FALL CONCERT TOUR
OF
The Grand Opera Quartette

FRANCES ALDA, soprano
CAROLINA LAZZARI, contralto
GIOVANNI MARTINELLI, tenor
GIUSEPPE DE LUCA, baritone

Now touring the United States and Canada in a series of 22 concerts. (This attraction under joint management with Mr. Chas. L. Wagner.)

Knabe Piano Used

NEW YORK RECITALS
FOR
TOSCHA SEIDEL

CARNEGIE HALL, SUNDAY AFTERNOON, OCT. 20

NINA MORGANA, Soprano

AEOLIAN HALL, THURSDAY EVENING, OCT. 24

MARVIN MAAZEL, Pianist

AEOLIAN HALL, FRIDAY EVENING, OCT. 25

THELMA GIVEN, Violiniste

CARNEGIE HALL, SUNDAY AFTERNOON, NOV. 3
(AMERICAN DEBUT)

FOR INFORMATION REGARDING THE ABOVE ATTRACTIONS, ADDRESS

THE METROPOLITAN MUSICAL BUREAU, 33 W. 42d Street, New York City

FIRST AMERICAN TOUR



TOSCHA SEIDEL

LATEST VIOLIN SENSATION

Twenty-One Orchestral Appearances — Recitals in Leading Cities

NEW YORK RECITAL, SUNDAY AFTERNOON, OCTOBER 20, at CARNEGIE HALL

PROGRAM:

I. The Devil's Trill - - - - - - Tartini
(Cadenza by Leopold Auer, dedicated to Toscha Seidel)

II. Concerto in D Minor - - - - - Wieniawski
Allegro moderato
Romance
Allegro moderato (a la zingara)

III. (*a*) Romance in G major - - - - - Beethoven
(*b*) Mazurka - - - - - - - Chopin
(*c*) La Chasse - - - - - - Cartier

IV. (*a*) Hebrew Lullaby (new) - - - - - Achron
(*b*) La Ronde des Lutins - - - - Bazzini

Bookings for Open Dates Now

Management: METROPOLITAN MUSICAL BUREAU, 33 W. 42nd St., New York City

L. T. Grunberg at the Piano COLUMBIA RECORDS Steinway Piano Used



Photo by Victor Georg

Season 1918-1919

FIRST AMERICAN TOUR

OF

THELMA GIVEN

Violiniste

Another Pupil of Prof. Leopold Auer

American Debut at

CARNEGIE HALL, New York

Sunday Afternoon, at 3 o'clock, November 3d

L. T. GRUNBERG at the Piano

Management: METROPOLITAN MUSICAL BUREAU
33 West 42d St., New York



EARLE TUCKERMAN

BARITONE

607 West 137th Street
New York

MORGAN

KINGSTON

Leading Dramatic Tenor

Metropolitan Opera Co.

2nd Season

Available for Concerts, Oratorio and Recital

Management Metropolitan Musical Bureau

KNABE PIANO



S. Constantino Yon

VOICE PIANO ORGAN COMPOSITION

Two Manual Organ for Practice. Lessons on Two or Four Manual Organ

Pamphlet on application

The
YON STUDIOS

Directors:
S. CONSTANTINO YON PIETRO A. YON

Studios: 853 and 836 Carnegie Hall, New York.
Tel. Circle 951



Pietro A. Yon



From a sketch by Carl Bohnen

RICHARD CZERWONKY

VIOLINIST

NEW YORK RECITAL

AEOLIAN HALL, NOV. 13th

MANAGEMENT: WOLFSOHN MUSICAL BUREAU

THE BALDWIN PIANO USED

CHICAGO REPRESENTATIVE: MISS AMY KEITH-JONES, 839 NO. DEARBORN ST.

163 West 72nd Street
New York City

New York

163 West 72nd Street
New York City

American Conservatory of Music

C. HEIN Directors A. FRAEMCKE

Expert instruction for serious students by Faculty of 38 noted Instructors

OPEN ALL SUMMER Terms Moderate Address Secretary, Dept. A



CONSTANCE BALFOUR

AMERICAN SOPRANO

Management:
DANIEL MAYER
Aeolian Hall
New York

Expect War Conditions to Eradicate "Exclusiveness" from Boston's Music This Season

[Continued from page 49]

The other singer will be Emilio de Gogorza, who is singing with the Symphony for the first time, although for years he has been a favorite in Boston.

The two violinists, Jascha Heifetz and Jacques Thibaud, are so well known that no comment is needed, unless it be to mention the curious fact that this will be Mr. Thibaud's first appearance with the orchestra.

The interesting list of pianists includes Josef Hofmann, Olga Samaroff, Harold Bauer, Mischa Levitzki, and Arthur Rubinstein. In 1906 Mr. Rubinstein gave a recital in the Colonial Theater, but to the majority of the audience he will be a stranger—the only one among the pianists. He is a native of Russian Poland, and a pupil of d'Albert and Leschetizky.

Mme. Samaroff has not appeared here for many years, and will be warmly welcomed, for she had her first American success in Boston, and, until her marriage, regarded it almost as her home. Bauer and Hofmann are, of course, sure of their popularity here.

An engagement out of the common is that of Joseph Bonnet, the French organist. Bonnet's several appearance in Boston have demonstrated that as an artist he has most unusual qualities, being, to say the least, one of the world's greatest organists. The organ in Symphony Hall is an admirable instrument; Mr. Bonnet said last year that he thought it one of the most brilliant in this country.

Interest in New Concertmaster

Naturally there will be uncommon interest in the appearance of Mr. Fradkin, the new concertmaster of the orchestra, and, as a matter of course, Mr. Noack, the second concertmaster, and Mr. Malkin, the leading 'cellist, will appear as soloists.

As a natural complement to the Symphony Orchestra concerts, the Sunday afternoon concerts at Symphony Hall have now become an almost equally established part of Boston's musical life. From 3:30 to 5 on Sunday more people are free from other engagements and they are in a more rested and receptive mood for music than at any time during the week, and then these concerts, being nearly all by soloists, provide music with the personal element of the individual artist which so many people crave and have not yet learned to feel through the associated personalities of an orchestra. These concerts are also the fitting place for songs and short pieces for piano and for violin which would be too small for a symphonic program, but are a no less important part of music.

The eleventh season of these concerts will be conducted by L. H. Mudgett with the co-operation of C. A. Ellis. Every Sunday from early autumn until the beginning of May the public will be able to hear one of the world's most interesting musicians.

The first concerts in this series were also postponed when public gatherings were forbidden, but the management hopes to find dates for Galli-Curci and Alma Gluck, Rosa Raisa, Mme. Schumann-Heink, Arthur Hackett, Hipolito Lazaro and Josef Rosenblatt. The pianists will include Rosita Renard, Ethel Leginska, Josef Hofmann and Harold Bauer, and for violinists there will be Jascha Heifetz, Max Rosen, Toscha Seidel and Jacques Thibaud.

Arthur Hackett, known to Boston audiences of both Symphony and Pop concerts, will share a program with the Chilean pianist, Rosita Renard, who is not yet known to the general public of Boston, although she has appeared here once, in Jordan Hall. Another very interesting joint recital will be that of Harold Bauer and Jacques Thibaud.

An innovation in this year's Sunday afternoon concerts will be the inclusion of several choral concerts. Foremost among these will be the three concerts given each year by the celebrated Handel and Haydn Society.

The Handel and Haydn Society

The Handel and Haydn performances have always taken place independently on three Sunday evenings, but this year, when conservation is the motto for art as well as for industry, it was thought well to combine the audiences of the afternoon and evening concerts. The Handel and Hadyn Society completely retains its individuality but adds to it the benefits of Messrs. Ellis and Mudgett's managerial assistance. This will be the 104th season for this chorus, and the nineteenth year under its greatly esteemed conductor, Emil Mollenhauer.

The first concert, on Dec. 22, will be given to "The Messiah." Verdi's "Requiem" will be heard on March 11, and "The Creation" at the final concert on Easter Sunday.

Among the soloists already engaged for the concerts of the Handel and Haydn Society are such well-known singers as Mabel Garrison, Louise Homer, Marie Rappold, Merle Alcock, Arthur Hackett, Clarence Whitehill, Morgan Kingston and Arthur Middleton.

In addition to concerts of the regular Sunday series, there will be concerts from time to time on Saturday afternoons, when Symphony Hall is not taken by the various lecturers who have engaged it for their travel and war talks. The first of these concerts is announced for Nov. 2, and has the unusual title of "A Journey Through Spain." Raoul Laparra, the French composer, whose grim Spanish opera "La Habañera" was one of the most discussed novelties produced by the Boston Opera Company several years ago, will play his cycle of Spanish folk-tunes and folk-dances. Each province of Spain will be represented by its individual song-and-dance rhythm. Mr. Laparra, as pianist, will play the dances, and Helen Stanley will sing the songs to his accompaniment.

Apollo to Give Native Works

The Apollo Club will again give its regular concerts of music for men's voices under the direction of Emil Mollenhauer. In the club's forty-seven years of activity it has had but two conductors, B. J. Lang for the first thirty years and Mr. Mollenhauer since 1901. Through giving in all 239 concerts with a singularly constant membership of about eighty singers, the club has achieved a high reputation for its ensemble, notably in the singing of part songs.

The concerts this year will be in Jordan Hall on four Tuesday evenings—Nov. 19, Jan. 14, March 4, and April 22. A large number of American compositions will be heard at these concerts, the most important number for the first program being "The Vision of Sir Launfal" by Cadman.

The soloists so far announced for the season are Grace Bonner Williams, soprano; Charlotte Peegé, contralto, and Irma Seydel, violinist; and from the club itself, Ralph Harlow, Walter H. Kidder and Philip Bruce. Frank H. Luker, the club's accompanist, will also be one of the soloists at the final concert.

The enlistment this summer of Arthur Shepherd as bandmaster in the United States Army left the Cecelia Chorus without a conductor for the second time in two years. Conductors are more than usually difficult to secure this year, but the Cecelia Society intends to continue its concerts, and will probably soon announce the result of pending negotiations.

The People's Choral Union

The People's Choral Union, now twenty-two years old, will be conducted again by Frederick W. Wodell, whose ability and enthusiasm during ten years in this position have brought the chorus to its present essential place in the musical development of this city. The People's Choral Union, in fact, fills a great need which is not answered by any of the other musical organizations. The production of a highly finished professional performance for the benefit of audiences is not its chief concern; its object is rather to give as many people as possible a chance to become acquainted with good music *by actually taking part in it.* Two large concerts are given each year, but the rehearsals are not regarded merely as a means to that end, but as occasions for enjoyable singing and personal co-operation. There is no voice test for membership in this chorus, but there is a note-reading test. Anyone who passes it may become at once a member of the Choral Union. There are over 400 members now, and the number is increasing. True to its democratic object of giving everybody a chance to sing, the Union provides for aspirants who do not read music well enough to sing in the large chorus by providing preparatory classes in which they may receive the necessary training. Here anyone who desires it may have instruction in note-reading, sight-singing, and as a new feature this year, suggestions on "how to listen to music." After a term in the elementary class the novice is promoted to the intermediate class, and from there he passes into the main chorus as soon as his ability in note-reading is up to the standard.

The preparatory classes are not mere dry schooling, however. Each class has its own leader and sings good music, although less difficult than the oratorios practiced by the large chorus. This year, moreover, arrangements have been made for the classes to have bi-monthly public patriotic and neighborhood "sings," and there will be a combined public class concert in the spring. These classes will thus become an important factor in Boston's community singing, particularly in connection with the important "Liberty Sings."

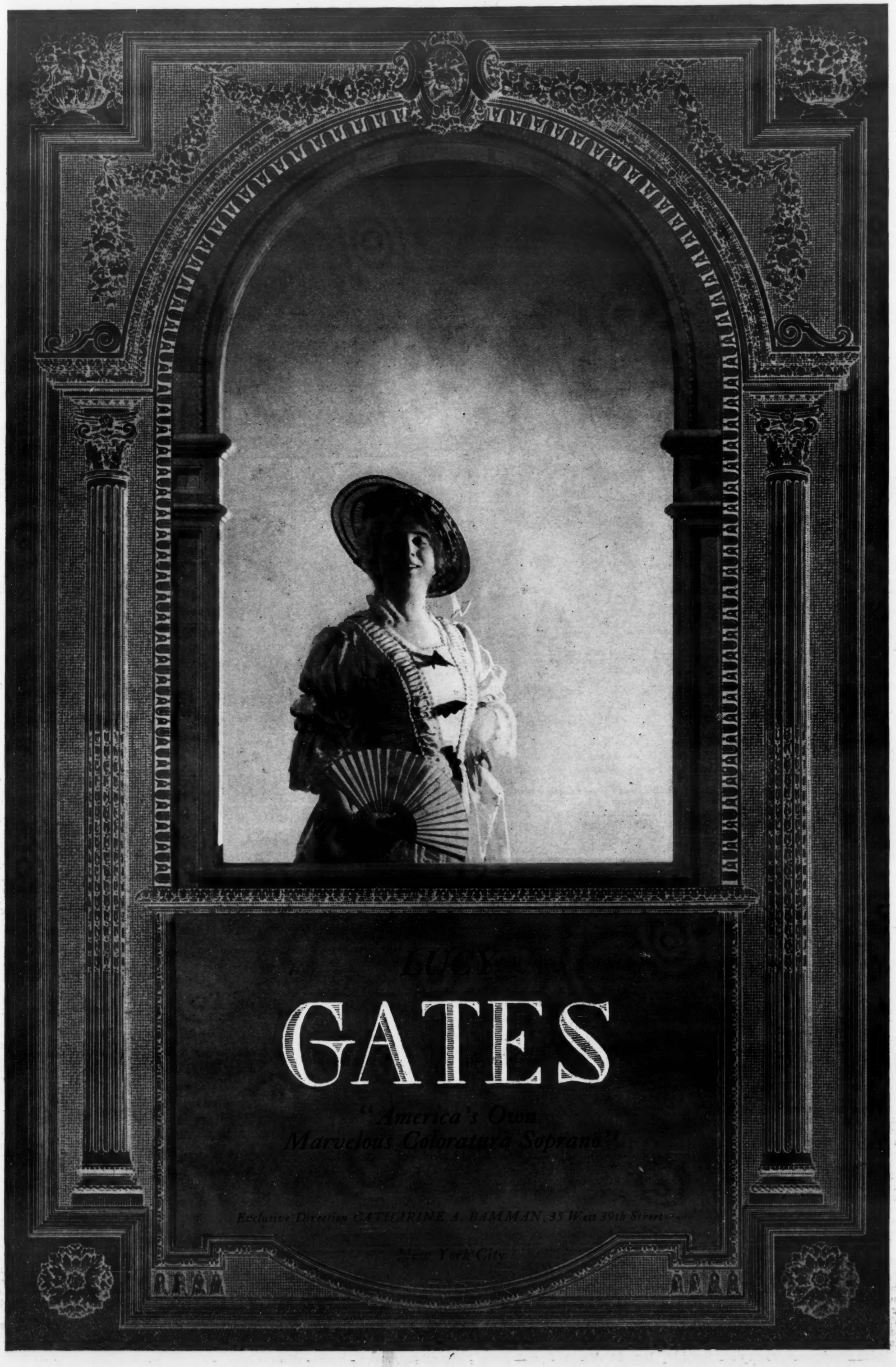
Any woman over sixteen and any man over eighteen may join these People's Singing Classes and obtain both pleasure and profit musically, and in addition take part in the great social movement of the day. Music and tuition in both Union and classes are free, except for the mem-

[Continued on page 57]



A Navy Band Concert and Some Dominating Figures in Musical Spheres of the "Hub"

No. 1—Spheres of the Hub. Band concert on the Esplanade on Navy Day. The Hingham Naval Training Station Band, led by Chief Murdock MacDonald, formerly bandmaster of the Kilties. No. 2—Georges Longy. No. 3—Emil Mollenhauer, conductor of the Handel and Haydn Society and Apollo Club. (Photo by William Godfrey, Winthrop.) No. 4—Frederick W. Wodell.


LUCY
GATES
"America's Own
Marvelous Coloratura Soprano"
Exclusive Direction CATHARINE A. BAMMAN, 35 West 39th Street
New York City

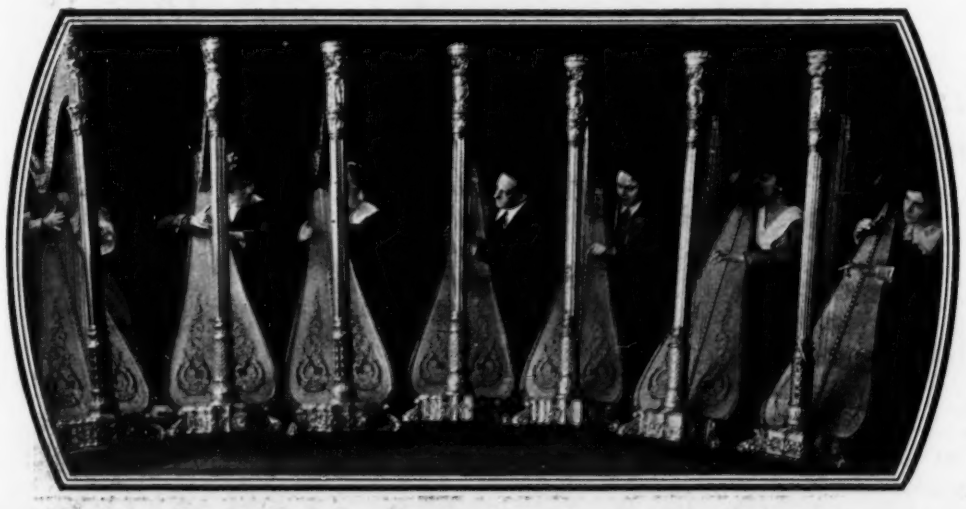


SALZÉDO, *who is at once virtuoso, artist, composer and developer of the latent possibilities of the harp.*

Leopold Stokowski

Salzédo Harp Ensemble

With this Ensemble composed of the kindred spirits of six of his professional pupils it was given Salzédo to demonstrate, in yet different manner than his solo playing admits of, the many unsuspected beauties of his instrument, and to present this instrument in polyphonic form, an innovation which proved to be a revelation indeed.





JACOBINOFF
VIOLINIST

NEW YORK

New York Times

He played with fiery earnestness in D'Ambrosio's concerto, of which the finale was brilliantly clear, earning an encore. Jacobinoff showed genuine talent musically and an especial gift of beauty of tone.

New York Evening Sun

To all who heard him there came the inevitable memory of Mischa Elman's first visit to this country. His playing was by no means unworthy of comparison with that of the more well-known artist.

CHICAGO

Chicago Daily Herald

Sascha Jacobinoff played for the first time to a Chicago audience at this recital. A young performer, he has already walked a considerable distance down the path of Art. His tone is of attractive quality, his style is one of charm.

Chicago American

Young Jacobinoff's first appearance here leaves one hoping to hear him again and often. The young man has a beautiful warm tone of considerable charm, to which he adds an almost impeccable technical facility, sentiment and reliable musicianship.

PHILADELPHIA

Philadelphia Record

His playing was marked by a warmth of tone and a technical fluency that might be envied by many more matured violinists. Jacobinoff's strong point is his ability to play with expression—a phase of musical development which usually comes only with maturity.

Philadelphia Evening Telegraph

Probably the most salient characteristic of his achievements was his bowing which was especially virile. He could impart much needed knowledge in this respect to many other violinists who are some years his senior.

ST. LOUIS

St. Louis Post

The Symphony Orchestra's concert yesterday afternoon brought forward a genuine discovery in Sascha Jacobinoff. Like most youthful prodigies, Jacobinoff displayed remarkable speed of fingers and bow, but unlike many others he is master of far more than technique.

Exclusive Direction of

CATHARINE A. BAMMAN

Fifty-Three West Thirty-Ninth Street, New York City

Transcontinental Tour with
LUCY GATES
December — January — February

"Dedicated to all who love the beautiful and distinctive in music"

Barrère—Salzédo—Kéfer

TRIO de LUTÈCE





BARRÈRE ENSEMBLE

of Wind Instruments

"Now that America is rising in welcome to French music and French artists the pioneer work of George Barrère and his Ensemble takes on a new light and a new significance. France as well as America owes him a debt."

Exclusive Direction of

Catharine A. Bamman · 53 West 39th Street · New York

WILLIAM S. BRADY



Photo Mishkin

"To Maestro Brady with grateful appreciation of his devoted pupil,"
CAROLINA LAZZARI
LEADING CONTRALTO, CHICAGO OPERA ASSOCIATION

TEACHER
OF
SINGING

154 West 72nd St.,
New York

Tel. Col. 1311

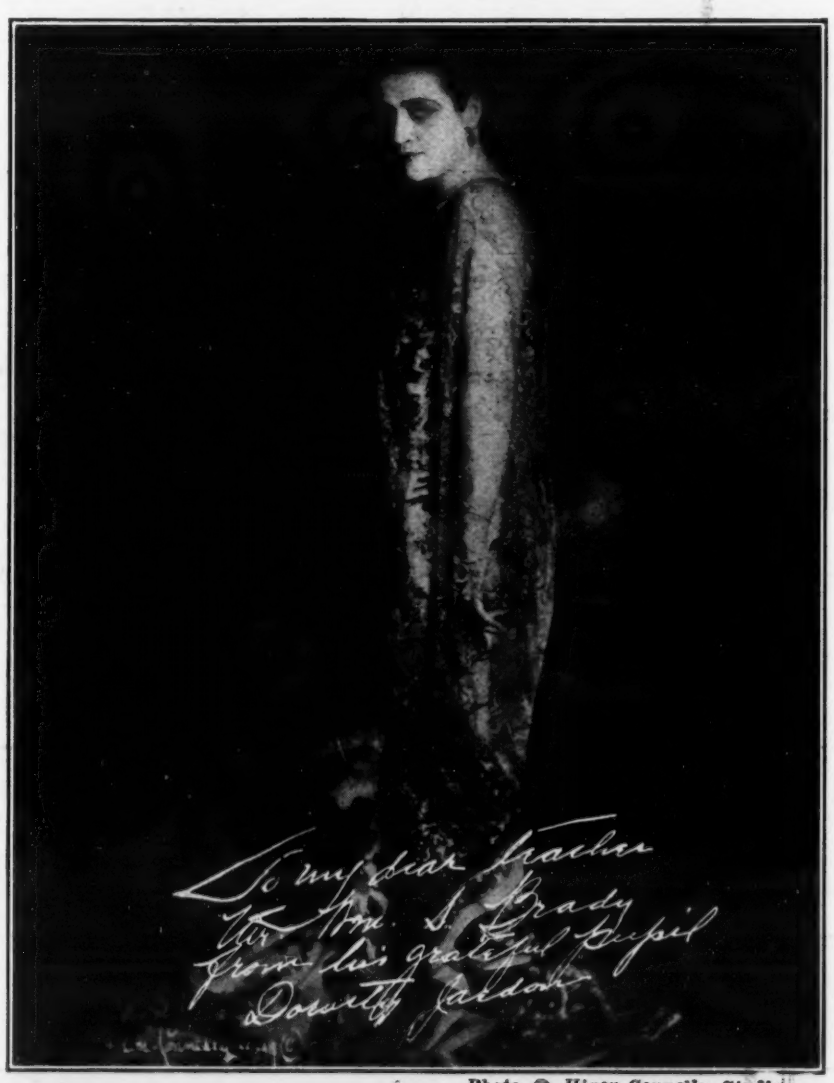


Photo © Hixon-Connelly Studios

"To my dear teacher, Mr. Wm. S. Brady, from his grateful pupil,"
DOROTHY JARDON
PRIMA DONNA SOPRANO, CHICAGO OPERA ASSOCIATION

Expect War Conditions to Eradicate "Exclusiveness" from Boston's Music This Season

[Continued from page 53]

bership fee of ten cents a session, in all about three dollars a year, which goes toward rehearsal, hall rent, printing, etc. All officers and instructors give their services. Anyone who believes in the Union's cause but does not wish to sing may be an associate member by paying the same amount.

The two large concerts of the Union in which the result of its work is heard by the concert-going public, will be held as usual in Symphony Hall. At the first, on Jan. 12, the Union will sing Haydn's "Creation" and will also give the first Boston performance of the new patriotic cantata, "Land of Our Hearts," by George W. Chadwick.

At the second concert, in April, "The Messiah" will be sung.

New Choruses at Boston University

The Boston University, as previously announced in MUSICAL AMERICA, is this year making choral singing and community music a serious academic study by offering courses in these and allied subjects in its school of education.

But the University is also proving its theories by practical application, for Prof. H. Augustine Smith, who gives these courses in the class room, is also training, with the help of Mrs. Smith, several new choruses (totaling 2000 singers), which have been formed by the University in Greater Boston.

The University Chorus, of 500, is composed of students from all departments of the Boston University who come together for practical study of choral music, and incidentally as a chorus which will sing at college ceremonies, and at whatever outside occasions may be desired. Malden has one of the largest of these choruses, numbering 800; and in still another part of Boston 300 children of the varying races making up the population have been brought together into a chorus of "All Nations." All these choruses will probably work with the Liberty Chorus movement, but they are not formed exclusively for that purpose. They are intended to be permanent choruses and part of the Boston University's means of serving the community in musical education.

In the course of the next seven months, Prof. Smith also plans to give, for the University, at least ten concerts, or pageants, utilizing Tremont Temple, Mechanics Hall, the Fenway Theater, and Boston Common.

The "Pageant of the Stars and Stripes," "Pageant of the Nativity," and other dramas, written or arranged by Prof. Smith, will be the basis of the more spectacular productions, but there will also be much plain choral singing. The music planned includes "Under the Stars and Stripes," by Converse; "The Home Road," by Carpenter "The Americans Come!" by Foster, and "Union and Liberty," by Parker.

A striking feature of the chorus work will be the extensive use of antiphonal singing. The tone colors of the boy sopranos, the older girls' voices, the adult sopranos and altos, and the foundation of tenors and basses will be kept distinct. In one chorus, "Emmanuel," by Gilchrist, separate choirs will be used in five different parts of Tremont Temple, forming together an ensemble of 600 voices for the final tutti.

The music for the Union Park Forum will again be under the direction of Constance and Henry Gideon. The first half hour of each meeting is treated as a concert, carefully arranged programs being made out for the entire season by Mr. Gideon with a view to combining musical value with variety of interest. Each program is devoted to some special phase of music, as folk music, oratorio, operetta, opera, worship music, and song classics from different countries. Soloists are chosen from the musicians of Greater Boston, and the first Sunday in the month is kept for ensemble music. Mrs. Edith Bradford is the Forum's official accompanist.

The concerts are not all of the Forum's musical activity, for at certain meetings known as "get-together meetings" the half-hour concert is replaced by community singing in which from 500 to 800 people regularly take part.

Mr. and Mrs. Gideon will be obliged to delegate the direction of this work to their assistants during the latter half of the season when they expect to be in France.

Among the Managers

C. A. Ellis' share in the management of the Sunday afternoon concerts will keep him in touch with Symphony Hall, but from his new offices in the Little Building he will independently manage the season of Mme. Melba, Geraldine Farrar, Arthur Hackett and Rosita Renard.

Concerts will as usual be given in Jordan Hall this season, but no one manager has as yet succeeded Louis H. Mudgett as sole director. For the present, the concerts will be conducted separately by the artists' individual managers. Dates for these concerts have been delayed this year owing to the draft, taxes and the other disturbing war conditions, but a few weeks more promise to make definite a large number of concerts negotiations for which are now under way.

Wendell H. Luce, who is this year entering the managerial field, auspiciously heads his list of attractions with three concerts by the Flonzaley Quartet, on the evenings of Jan. 23, Feb. 20 and March 13. Dates are also being arranged for Harold Bauer, Jacques Thibaud, and Edith Thompson, the Boston pianist.

A. H. Handley will manage the Jordan Hall appearances of his group of artists. Clara Clemens will sing there on Dec. 14, Arthur Shattuck will play later in the winter, and George Copeland's piano recital will again be a marked feature of the Jordan Hall season.

H. B. Williams, the New England representative of the Metropolitan Musical Bureau, announces a piano recital by Raymond Havens on Nov. 9 in Jordan Hall. Appearances of Sylvain Noack, violinist; Alwin Schroeder, 'cellist, and of the Havens Trio, composed of these three artists, will be announced in due course.

Longy Club Concerts

The Longy Club, founded in 1900 by Georges Longy, which has each year given a series of most interesting programs for wind instruments alone, will not be heard in its original form this season. In place of these concerts Mr. Longy expects to give several concerts of more varied chamber music. There will be pieces not only for the wind choir alone, but for other equally unusual and interesting combinations of instruments, and some of the programs may include a singer. Mr. Longy has some exceedingly unique and attractive programs in mind, and although they are not yet ready for announcement, it is safe to say that any concert arranged by Mr. Longy will be well worth hearing.

Messrs. Lee and J. J. Shubert have, so far, announced no concerts at the Boston Opera House. The Metropolitan and Chicago Opera forces were so successful there last year, however, that it is probable that both companies will later arrange to include Boston in their tours.

F. J. McIsaac, manager of the Tremont Temple Concerts, will not undertake his regular concert courses this year, but expects to have single concerts to announce later in the season.

The Bostonia Sextet, that unique organization directed by C. L. Staats, the noted clarinetist, will again tour the Middle West in February and March, and as usual is a favorite attraction with musical and choral clubs. With its novel combination of strings and clarinet, and its fine soprano, it gives a program of great variety and of high merit which has given it its national reputation.

The Brookline Choral Union, a mixed chorus, directed by Emil Mollenhauer, seems to have suffered more than the other choruses from the inroads made by the war upon the ranks of its tenors and basses. The chorus expects to continue singing; but no definite plans or dates of performances have yet been made public.

The MacDowell Club

The MacDowell Club, under its progressive president, Helen Ranney, is each year growing not only in size but in value to the community. Its membership is so comprehensive as to include an orchestra and women's chorus, in addition to solo singers and players on all the principal instruments. With a conductor like Georges Longy for the orchestra and chorus, the club is able to present programs of a variety and interest possible in few other similar organizations, and the number of professional musicians who welcome an opportunity to appear at the larger orchestral concerts is additional evidence of the club's musical standing.

The club will give ten concerts this season, seven regular programs of soloists or chamber music in Steinert Hall, and three large programs with orchestra or chorus in Jordan Hall. The opening concert will come Nov. 20 in Steinert Hall, and according to the club's established custom will be an artists' program and reception.

The orchestra will play at two of the Jordan Hall concerts; the strings alone at the first one, and the full orchestra at the final concert of the season. The chorus besides assisting at these two concerts will be the special feature of the other Jordan Hall program.

Mr. Longy, who was in Paris this summer, brought back with him a large amount of new music, much of which will make these programs interesting. Such novel works as Emmanuel Moor's Concerto for four 'cellos, and Rameau's Suite for two flutes, two bassoons and strings will be heard for the first time. The chorus will probably sing César Franck's "Soleil," and Berlioz's "Tristia" will combine chorus and orchestra in their full strength. The Concerto for piano and orchestra by André Gedalge will also be unfamiliar, and will be a particularly interesting number, as the pianist is to be Felix Fox, whose duties in the Fox-Buonamici School have lately made his public appearances all too few.

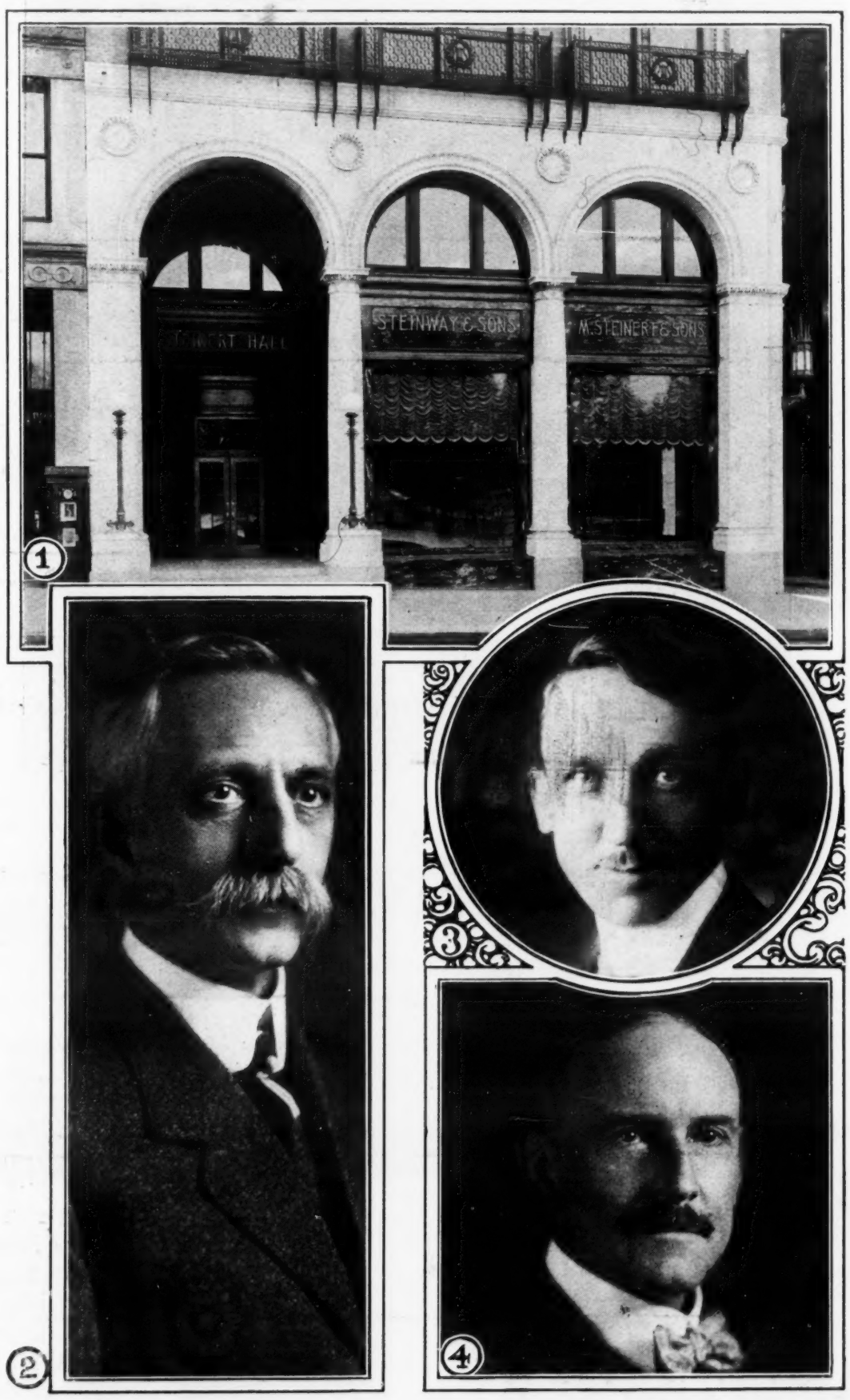
The Music Lovers' Club of 600 members, Mrs. Edith Noyes-Greene, founder and president, will open its eighth season on Nov. 4, in Steinert Hall, with a recital by George Copeland. The six other meetings of the club will be held as usual on the first Monday in the month—five in Steinert Hall and the last in Jordan Hall. At the final meeting it is expected that Mrs. Edward MacDowell will give an illustrated talk about the music of Edward MacDowell.

During the season numbers will be contributed by Alice Eldridge, pianist; Olin Downes, pianist and music critic; M. de Mailly, flutist of the Boston Symphony Orchestra; and Mme. de Mailly, piano; Constance and Henry Gideon (folk-songs of the Allies), Emil Férir, viola; May Shepard Hayward and Rosetta Kay, sopranos; Primo Montenari, tenor; Hazel Clark, violin, and Marjorie Patten-Friend, 'cello.

The Music Lovers' Trio, composed of the two last-named musicians and Mrs. Noyes-Greene, pianist, will give the first performance of her new trio.

The club has other activities in addition to its concerts. This year there is a fund, started by the president, to help Boston and New England musicians who have been stranded by war conditions, and there is also a bureau which will supply musicians for musical entertainments at the neighboring camps and forts, in continuation of the series of

[Continued on page 63]



No. 1—Entrance to Steinert Hall. No. 2—Louis H. Mudgett. No. 3—A. H. Handley, Boston manager. No. 4—H. B. Williams, Boston manager. (Photo by Garo.)



Madame SCHUMANN-HEINK

Sewing on flag which she presented to Her Regiment, U. S. 21st Infantry, at San Diego, Cal., of which she is Honorary Colonel.

A Superlative Tribute

Mme. Schumann-Heink—"Best Loved Singer in America."

—DULUTH HERALD

Schumann-Heink's Patriotism

"The singing of Madame Schumann-Heink has provoked the applause of thousands, but her patriotism and self-sacrifice will call forth the love and reverence of a nation. Great as she is in the world of music, her reputation there is destined to be forgotten somewhat when her record as a loyal American mother is generally known."

—Editorial in DES MOINES (Iowa) CAPITOL

Idol of Soldiers—Schumann-Heink Thrills and Pleases

"Schumann-Heink is 100 per cent American, beloved by soldier boys from Maine to California, honored by the government of her adopted country, and trusted with the confidence that Americans give to the devoted women of their own race."—SCRANTON (Pa.) TIMES

Schumann-Heink's Popularity

"Mme. Schumann-Heink's popularity among Americans has been greater, perhaps, than among other peoples, because she has, more than any other great singer Europe has ever sent us, the American habit of mind; more of our vivacity; more of our cordiality, and more of our democracy."—Editorial in ST. LOUIS GLOBE-DEMOCRAT

Exclusive Management

HAENSEL & JONES - - AEOLIAN HALL, NEW YORK

Steinway Piano

GODOWSKY

"SUPREME AMONG PIANISTS"



"A MASTER MUSICIAN AND A MASTER MIND"

Concerts—Pacific Coast and Canada—Until December 15
Concerts—Middle West and East— From December 15

EXCLUSIVE MANAGEMENT:

HAENSEL & JONES - - - AEOLIAN HALL, NEW YORK

Knabe Piano

"Her voice is one of the most glorious a human throat has ever harbored." *New York Globe, April 6, 1918*



© Victor Georg

MARGARET MATZENAUER

WORLD RENOWNED CONTRALTO

Engaged in CONCERTS—Middle West, Southwest and Pacific Coast, Until Jan. 1
Engaged in OPERA—Metropolitan Opera House, New York, After Jan. 1

Assisted at all Concerts by FRANK LA FORGE, COMPOSER-PIANIST

Exclusive Management

HAENSEL & JONES **AEOLIAN HALL, NEW YORK**

Steinway Piano

EDNA De LIMA



The American Lyric Soprano

Is

"A Very Interesting Artist"
N. Y. Herald

with

"A Voice of Rare Beauty"
N. Y. Sun

EXCLUSIVE MANAGEMENT

HAENSEL & JONES Aeolian Hall, New York

ALTHOUSE



Photo by Campbell Studios

TENOR—Metropolitan Opera Company

"THE AMERICAN MURATORE OF THE CONCERT PLATFORM"
—Chicago Evening American, Nov. 1, 1917

EXCLUSIVE MANAGEMENT
HAENSEL & JONES AEOLIAN HALL, N. Y.

George Hamlin

Four seasons leading tenor roles
with Chicago Grand Opera Company

Distinguished
Concert Artist and Teacher

New York Studio
Now Open



Photo by Matzene

Address for terms and particulars:

Care Lambs Club
130 West 44th Street

Mr. Hamlin
is available entire season for
Concert and Opera.

Address

HAENSEL AND JONES
Aeolian Hall, New York

ARTHUR
MIDDLETON

AMERICAN BARITONE



"The McCormack Among Baritones."
—*New York American.*

Exclusive Management
Haensel & Jones, Aeolian Hall, New York



BEULAH

BEACH

Soprano

. . . "Beulah Beach, operatic dramatic soprano, charmed."—*New York Herald.*

"Beulah Beach has a large resonant voice and a spirited delivery."—*Chicago Herald.*

Concert, Oratorio, Opera

(Opera Recitals in Costume)

Available for Season 1918-19

Personal Address :

50 West 67th Street
New York

Telephone Columbus 7031



Photo by Genthe

MAY

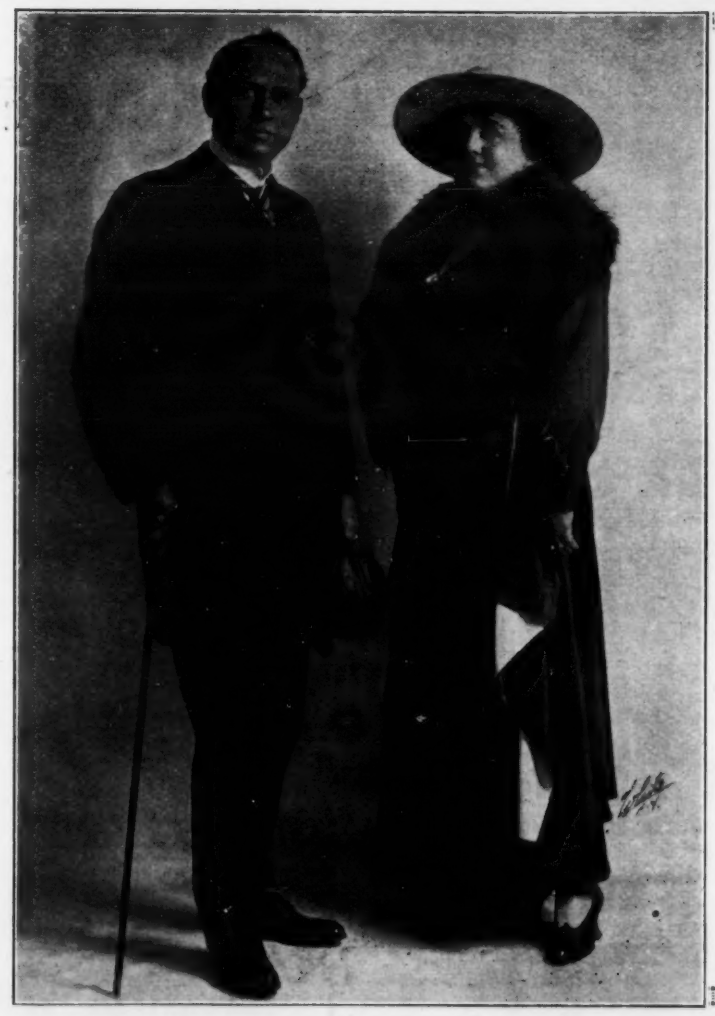
MUKLE

Mgrs. HAENSEL & JONES
Aeolian Hall New York

JOHN

McCormack

EDWIN SCHNEIDER, Accompanist
Manager, Charles L. Wagner
D. F. McSweeney, Associate Manager
511 Fifth Avenue (Postal Life Building), New York
Steinway Piano Used



REED

MILLER

Tenor

VAN DER VEER

Contralto

Management:
Haensel & Jones,
Aeolian Hall,
New York

Harvey Hindermyer

AMERICAN TENOR

If you are seeking something different—
ENGAGE MR. HINDERMYER for one of his delightful BALLAD RECITALS

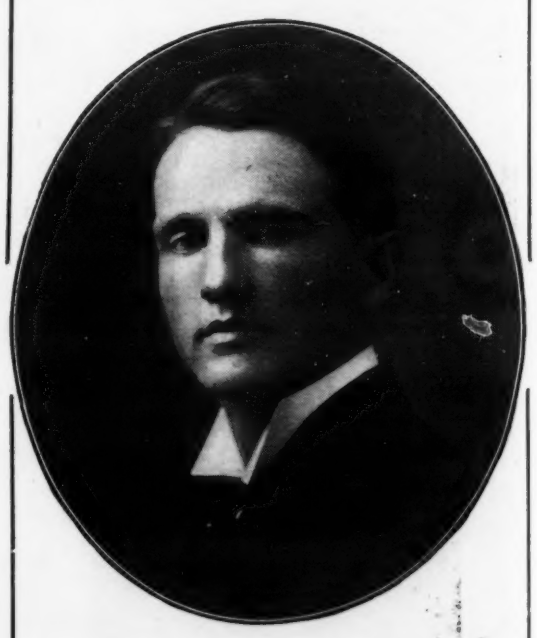
Also Available For
Oratorio (Complete Standard Répertoire)

Address: 215 West 116th St., New York
Tel. 5860 Morningside



Bechtel

Alcock



TENOR

Third
Successive
Tour
In
Same
Territory

16 Joint Recitals Beginning Oct. 21st.

Management
HORNER & WITTE
Kansas City Mo.

Expect War Conditions to Eradicate "Exclusiveness" from Boston's Music This Season

[Continued from page 57]

camp and Red Cross concerts given by Mrs. Noyes-Greene during the past summer.

The club scholarship, which has formerly provided the three most talented active members with Symphony concert tickets, has been doubled so that six season tickets will be awarded this year. Each ticket holder has several understudies, so to speak, so that if he cannot go to the concert another member has a chance to do so.

A great deal of musical activity which is seldom heard of by outsiders can be found in the large number of women's clubs in the many suburbs of Boston and neighboring towns. A. H. Handley is making up programs for many of these clubs, and has already arranged for the Somerville Club to hear Felix Fox in a piano recital on Jan. 20, and for the Outlook Club of Lexington to hear the American String Quartet.

Series of Sunday concerts have also become a custom in city clubs like the Harvard Club, the Algonquin Club, and the Athletic Association, and Mr. Handley, who furnishes the program for many of these concerts, has an increasing demand in this field for the best artists in solo and ensemble.

The teaching season, as well as the concert season, has been delayed by the epidemic of influenza. The fear of contagion in crowds has kept the students from classrooms and particularly from the crowded public conveyances in which many of them are obliged to travel to and from lessons.

Before the epidemic, however, the majority of schools and private teachers had every indication of a busy winter, for while young men students are now an almost negligible quantity, the young women are continuing, and even increasing, their interest in music.

The New England Conservatory

The New England Conservatory began its first session on Sept. 19 with a normal and satisfactory registration in the usual departments and additional applications for the new courses in military music which are a significant innovation in this year's curriculum.

This new department, called forth by our entrance into the war, is a school for the training of men who wish to qualify as bandmasters or players in the United States military bands. Under the expert instruction of Stanislao Gallo, a bandmaster of large experience in Italy and in this country, men may now obtain here at home the modern technique of conducting and scoring for the military band, which, so far, they have been able to acquire only from an occasional foreign bandsman here, or from the bandsmen on the other side. Mr. Gallo already has a dozen students, and more have applied for admission to the classes. Instrumentation and conducting are taught in classes of four; the classes uniting to hear illustrated lectures on the technique of the different band instruments. Every bandmaster must be familiar with the wind instruments used in a band; if he is not, he must learn to play one, and acquire a general knowledge of the others. Scoring for the band has hitherto seemed, in this country, a complicated and unsystematized art, but Mr. Gallo has evolved a simple, uniform and easily understood classification of the instruments in which the different families of instruments are arranged to correspond logically with the divisions of the string orchestra. Instruction in this subject is at present made more difficult by the lack of a complete and thoroughly modern textbook, but this need will very soon be filled by the publication of Mr. Gallo's book, which is up-to-date and in conformity with the United States band regulations.

Another department of the conservatory which is constantly increasing its scope and activity is the dramatic department under the direction of Clayton D. Gilbert. Mr. Gilbert is already preparing for his annual recital, now a fixture of the first week in December, but owing to the scarcity of men the program will of necessity consist of plays and operatic pieces for young women. A pantomime to music by Charles Bennett of the faculty will be a feature of the performance.

Red Cross work has also been resumed at the conservatory.

At Other Music Schools

The Longy School began its winter's work on Oct 1 with most of last year's pupils re-enrolled and enough new pupils to promise a successful season.

Georges Longy, director, in addition to giving his regular courses in oboe, solfeggio and ensemble work, is coaching several singers, both amateur and professional, who have applied for his private instruction, and he is also spending four days a month in New York in this same work.

Mlle. Renée Longy, assistant directod, is continuing her instruction in piano, solfeggio and rhythmic gymnastics. The special Saturday morning course in the French system of solfeggio has each year shown a marked increase in popularity.

Several new courses will be given this year, and the faculty contains several new names, some of which will be recognized as those of French musicians just taken into the Boston Symphony Orchestra from the Gabriel Parés' French Band. They are F. Thillois, violin; Georges Miquelle, 'cello; Georges Mager, horn and trumpet; Emil Strevenard, clarinet; and Abdon Laus, bassoon. These men, all prize winners of the Paris Conservatory, and experienced members of the foremost Paris orchestras, have all seen active service in the war.

C. De Mailly, flute, and F. Stuart Mason, theory, are also on the faculty, and the accompanists will be Mrs. Dudley Fitts and Mrs. Mary Shaw Swain.

The Fox-Buonamici School of Pianoforte Playing has commenced its eleventh season under its artist directors, Felix Fox and Carlo Buonamici. Mr. Fox is the leading exponent in this country of Isidor Philipp, professor at the Conservatoire National de Musique in Paris. Mr. Buonamici is the son of Giuseppe Buonamici, the noted pianist of Italy.

The other members of the faculty are pianists who have studied with either Mr. Fox or Mr. Buonamici, and whose ability and experience are therefore personally known to the directors. One member, Sergeant Harrison Potter, who joined the army a year ago, is now assistant conductor of the 301st Regiment Band; otherwise the staff remains unchanged.

The underlying principle of the Fox-Buonamici School is that the individual is the unit, not the class; that the pupil should be taught, not the method; and that his instruction should be adapted to his capability. There are thus no piano classes in the ordinary sense, although there are assemblies in which pupils gain experience in public playing. Courses in harmony, counterpoint, and allied subjects, give the piano students the necessary general knowledge of music, with the advantage of individual instruction on their chosen instrument.

The Fletcher-Copp Method Music School opened in Brookline on Oct. 15. It is now twenty-one years since Mrs. Fletcher-Copp introduced her system of music instruction in this country, and that period has seen the rise of other schools derived from her method. In this school every child is encouraged to express himself in music without self-consciousness; he composes his own pieces just as he writes compositions when he learns English. It is not done with the idea that the child's compositions may be an addition to musical literature, or that they shall interfere with the study of the masters. It is for his own development, for the student who has composed something himself appreciates the music of the great composers far better than if he did nothing more than play music already written by someone else, or read books on "how to appreciate music."

The study of piano and harmony is carried on with the same idea of developing the child for his own pleasure and benefit. He does not study piano with the hope of some day being the greatest pianist in the world, or in his town, or even in his class. Music for him is a means of self expression; notes are the language of his emotion as words are the language of his intellect. A noticeable feature of this system is the teacher's aim to arouse the child's curiosity. Instead of the teacher's forcing knowledge on an unwilling recipient, the pupil is here brought to the state of mind in which he asks for information, the knowledge gained in this way being naturally both more beneficial and more permanent.

Classes will be held as usual this year for the children and also for teachers who are equipping themselves to give instruction in the Fletcher-Copp method.

Liberty Choruses Under Major Higginson

The music so far described, whether professional or amateur, is all produced by individuals or by private organizations; in depends for its success upon the patronage and support of the public or the backing of private individuals whether singly or in groups.

But we come now to a new chapter in the music of Boston. The sudden necessity of deciding between the essential and the non-essential in life has already brought about a readjustment of values. One of the most striking results of this spiritual investigation on the part of the public is the discovery that music is not a luxury but an essential, and that therefore it cannot be left entirely to the varying fortune of individual enterprise, but must be supported by the State. No sudden revolution is planned: music will not be "taken over" like railroads. The State will rather take the first step in a direction which will not disturb the existing musical world but will aim to make it larger and more comprehensive.

The recognition of the tremendous value of singing in sustaining the courage of the public in times of anxiety and distress, and also the realization that in our large and complex communities this great force must have co-ordination and skillful direction if it is to achieve the desired results, led the public officials to inaugurate a musical movement, the ultimate effect of which on the musical community can only be imagined.

Henry B. Endicott, for the Committee of Public Safety in the Commonwealth of Massachusetts, took the first step last September in appointing Major Henry Lee Higginson, Director of Liberty Choruses and Community Singing. On Sept. 16, a conference of men and women who are authorities on matters of music, education and community organization, took place at Major Higginson's office. One result of this meeting was the formation of a committee to assist Major Higginson, the members of which are Albert Edmund Brown, Director of Music at the State Normal School, Lowell; Mrs. William Crozier, William F. Garcelon, Wallace Goodrich of the New England Conservatory, and Prof. Leo R. Lewis of Tufts College. From this committee of five Mr. Brown was elected executive secretary. The Harvard Musical Association has granted the use of rooms for offices from which the organization of this work throughout Massachusetts will be directed.

Mr. Brown, who has had large experience not only as director of music in schools and as president of the Federated Teachers' Association, but as a professional singer and leader of community singing, considers the work planned by Major Higginson's committee to be the biggest movement ever undertaken in Massachusetts for the advancement of music.

The committee on Liberty Choruses has not yet had time to do more than outline its work, but the scope of its activities may be seen in the four heads under which they are being planned. First is the development of Liberty Choruses in 386 cities and towns in Massachusetts. These choruses will be organized bodies of trained singers. If no such choruses exist the plan is to form them under a song leader who shall be as good a musician as possible, but who must have a magnetic and stimulating personality.

A Liberty singer is defined by the committee as one who "by enrolling in a Liberty Chorus, expresses (1) a desire to be of service in national and civic matters; (2) a willingness to prepare, by rehearsal, for such service; (3) an intention to learn by heart certain national, patriotic and camp songs; (4) and a purpose to attend rallies and public meetings as one of an assembled or 'sprinkled' chorus—all with the hope that war activities in music will become a nucleus of permanent value to the United States."

Where trained choruses already exist, it is possible they may contribute to the movement by singing sometimes as Lib-

[Continued on page 67]



WAITING FOR THE FRIDAY AFTERNOON SYMPHONY AUDIENCE

RUSSIAN SYMPHONY SOCIETY
of NEW YORK, Inc.

MODEST ALTSCHULER, *Conductor*

Hon. President, ... His Excellency, Boris A. Bakhmetief, Russian Ambassador
President, ... Col. William Boyce Thompson
Vice-President, ... Mr. Percy Rockefeller
Chairman Ladies' Committee, Miss Margaret Woodrow Wilson



AT CARNEGIE HALL, NEW YORK

FIVE TUESDAY EVENINGS AT 8:15
December 10
December 31
January 28
February 18
March 25

FIVE AFTERNOONS AT 3 O'CLOCK
(Four Wednesdays—One Thursday)
December 11
January 2 (Thursday) and 29
February 19
March 26

FOUR SUNDAY AFTERNOONS AT THE HIPPODROME
December 15, 29
January 5 and 26

TCHAIKOVSKY CYCLE in Commemoration of 25th Anniversary of his Death

Tours: Autumn—October to December. Winter, January, Spring, March to May.

The Stieff Piano is the official piano of the Russian Symphony Orchestra

DANIEL
Pre
Season

ELIAS BREESKIN
Russian Violinist



On Tour with Caruso and with Russian Symphony Orchestra

Available for Concerts

Kranich & Bach Piano

MISCHA LEVITZKI
"The Phenomenal Pianist"



Photo by Mishkin

Booked this season with every leading Symphony Orchestra

Baldwin Piano

EMMA ROBERTS
American Contralto

Successful Appearance with

ORCHESTRAS
New York Symphony
New York Philharmonic
Russian Symphony
Philadelphia Orchestra
Chicago Symphony
Cincinnati Symphony
St. Louis Symphony
Detroit Symphony
New Haven Symphony

FESTIVALS
Norfolk, Conn.
Springfield, Ohio
Ann Arbor, Michigan
Ithaca, New York
Lockport, New York
Worcester, Mass.
and Bethlehem Bach Festival, Bethlehem, Pa.



1918 Season 1919

Now Booking

AEOLIA
NEW

MAYER

sents
1918-19

FLORENCE MACBETH

Prima Donna Coloratura

Chicago Grand Opera Association

"Undoubtedly the finest coloratura voice this country has produced."—*New York Globe.*

Available for a limited number of concert dates during March and April

Mason & Hamlin Piano



DORA GIBSON

DRAMATIC SOPRANO

Whose success in concert the past two seasons in America has been endorsed by her engagement as Prima Donna with the CHICAGO OPERA ASSOCIATION, Season 1918-1919.

Press Tributes:

From America

Miss Dora Gibson proved herself the possessor of a voice of an unusual force and power, which she uses with great technical skill. Her singing of the second aria ("Ritorna Vincitor" from "Aïda") fairly brought down the house, and she was forced to sing "Good Bye, Summer," a singularly appropriate selection for last evening.
—*Boston Globe.*

Miss Dora Gibson in the "Air des Adieux" from "Jeanne d'Arc," by Tchaikovsky, was accorded a flattering reception. She possesses **a rich voice which blended well with the orchestra. It is clear and has an appealing tone,** which added much to the effect of this number. As an encore she sang **Tosti's "Good-bye," and her rendering made it sound like a new song** and not the hackneyed tune concert-goers so often hear.
—*Montreal Gazette, Nov.* 18, 1916

A fine soprano of **rich mezzo quality with a remarkably high range** and this added to **a charming and magnetic presence,** and **an interpretative talent,** gained for her an **immediate success.** She received most enthusiastic encores.—*Toronto Globe.*



Photo by Mishkin

From Europe

Miss Dora Gibson's **rich voice and artistic style of singing were shown in a variety of songs.** Her voice is of a rich quality which can be listened to with pleasure; her songs were well chosen, and she understood their character.—*The Times, London, England.*

LENORA SPARKES

Soprano, Metropolitan Opera Company

Available for Concerts, Recitals Festivals



Hardman Piano

WALTER GREENE

American Baritone



New York Recital
November 21st
at
Aeolian Hall

N HALL
YORK

YVETTE GUILBERT



Photo by Alice Boughton

DURING OCTOBER, NOVEMBER, DECEMBER SIXTEEN RECITALS AT

MAXINE ELLIOTT'S THEATRE

NEW YORK CITY

ASSISTING ARTISTS

EMILY GRESSER, Violin **MAURICE EISNER, Piano**

KNABE PIANO

MADAME YVETTE GUILBERT'S CLASSES

IN

LYRIC and DRAMATIC INTERPRETATION

AND

PANTOMIME

IN NEW YORK, OCTOBER, NOVEMBER, DECEMBER
AT THE DAVID MANNES MUSIC SCHOOL

San Francisco, Cal., February—March, 1919
For particulars apply to Selby C. Oppenheimer, Sherman & Clay Building, San Francisco, Cal.

Los Angeles, Cal., February—March, 1919
For particulars apply to L. E. Behymer, Temple Auditorium Building, Los Angeles, Cal.

Under Direction of DANIEL MAYER, AEOLIAN HALL, New York City

SERGEI KLIBANSKY

The Noted Voice Specialist

OVER 500 PUPILS

IN

Opera, Concert, Church and Colleges

Betsy Lane Shepherd's Tribute to Her Teacher

"To my present teacher, Sergei Klibansky, I feel that I owe a special tribute. He has accomplished miracles for me and for my voice. My improvement and progress have been constant since I came under his tutelage. To my mind, his teaching stands for all that is easy and natural in the art of singing.

"BETSY LANE SHEPHERD."

Betsy Lane Shepherd's New York Recital, Aeolian Hall, Nov. 26th

Lotta Madden's New York Recital, Aeolian Hall, Nov. 15th

Lotta Madden's Tribute to Her Teacher

"I find no words adequate to express to you my gratitude, since I feel my every success is due to your untiring interest, continual encouragement, perfect understanding of the voice and art. My progress as your pupil has been marvelous. I consider it a great privilege to be the pupil of such a master and assure you the realization of the miracles you have accomplished with my voice makes my profession a joy forever.

"With sincere admiration,

"LOTTA MADDEN."



Private Studio: 212 West 59th Street, New York
Telephone Circle 5329

Expect War Conditions to Eradicate "Exclusiveness" from Boston's Music This Season

[Continued from page 63]

erty Choruses. In addition to singing as organized bodies at rallies and patriotic meetings, the Liberty Choruses will lead the great community "sings." This development of community singing to be stimulated by the Liberty Choruses, is the committee's second object. In a recent report to the committee the secretary thus expresses the underlying idea of this movement:

> Community singing represents an ideal. Every individual has a high sense of beauty and the desire to express this beauty through personal effort. Chorus singing gives all men and women an opportunity to find this beauty slumbering within them and give expression to it. The Community Chorus should present music which interprets life and humanity, love and comradeship, and especially the joy and courageous optimism which are the dominant notes of American life.

The committee's third object is to lay the foundation for future Liberty Choruses and Community "sings" by the formation of junior Liberty Choruses. These Junior Choruses, to quote again Mr. Brown's report, "organized through the co-operation of the superintendents of schools and supervisors of music throughout the state, should be one of the important activities of this committee in order that the idea of Liberty Choruses and Community Singing may be established on a firm educational basis. This type of singing for the children of the public schools, as well as for the people, is perhaps the most potent Americanizing and humanizing factor in our education, and should be an important feature of this mobilization of our music forces."

As a fourth phase of its work, the committee offers its co-operation to the Department of Four-Minute Speakers, for providing choral singing during Liberty Loan campaigns or for other patriotic meetings conducted by that organization.

As the name of Major Higginson has stood for Boston's first aristocratic musical organization, it now seems likely to be remembered also in connection with her first democratic organization which shall include all the music forces in the Comonwealth.

Music of the War Service Unit

While plans for Liberty Choruses and organized community singing have been under discussion, the War Service Unit has been going ahead with its more simple and direct methods, and has developed a field of its own which it will undoubtedly continue to hold. The work of the War Service Unit does not in fact, conflict with the Liberty Choruses. It has nothing to do with the training of choruses or individual singers, its object being to foster informal and unpremeditated singing at public gatherings of all kinds. The War Service Unit does not exist solely for musical purposes, for it also conducts patriotic rallies, and "silent talks," which are motion pictures giving the public information on the war and other matters of general interest; but singing is nearly always an essential part of these meetings. The War Service Unit has at present a staff of ten song leaders under the general direction of Leon E. Baldwin, who led the community singing at Boston's Fourth of July and Bastille Day celebrations this year. The Unit's resources also include bandsmen, lantern slides of song words, screens and the necessary apparatus. All that is needed to turn any mass meeting, whether indoors or out-doors, into a community "sing," is a song leader, a band if available, but one cornet player will do, and an electric current to run the lantern. Informal meetings of this kind were held nearly every night during the past summer on the Boston Common and in other parks and places suitable for public gatherings.

The War Service Unit is now arranging programs for this winter which shall aim "to build a foundation of solid patriotism," by conveying government information about the war, and by helping people to obtain the benefits that come through musical expression no matter how elementary. Mr. Baldwin will work according to the plans laid down by the music division of the Council of National Defense and the Army and Navy Committees on Training Camp Activities, and will make a feature of the "soldier and sailor songs" now being taught to the men in service.

Boston Musicians in War Work

A separate article could easily be written about the part played by Boston musicians in this war, for they are to be found in every branch of the army's musical activity.

One of the first to "go across" was Chalmers Clifton, a former conductor of the Cecelia Chorus, who enlisted even before the United States entered the war, and now has a commission in the Intelligence Department in France. Among the regimental bandmasters are Philip Clapp, a Boston musician, although Professor of Music at Dartmouth University; Arthur Shepherd, last year conductor of the Cecelia; Albert Stoessel and Harrison Keller, both violinists; Philip Gibb, whose band is attached to Gerenal Pershing's staff, and Carmine Fabrizio.

Men like Clapp and Shepherd were already experienced conductors; some of the others to whom band conducting was new, received valuable coaching at Camp Devens, under Modeste Alloo, first trombone of the Boston Symphony Orchestra and versed in the most modern French band methods.

John P. Marshall, Professor of Music at Boston University, has given up his academic work for the duration of the war to be "Musical Aide" of the Northeastern Department. His office in Boston is the center of all military musical activity throughout New England. At present he is engaged in recruiting 900 bandsmen and the necessary band leaders for his department. He is also forming from fifteen to twenty volunteer bands at posts and training stations where no bands are provided by the government.

Wallace Goodrich, of the New England Conservatory, just mentioned as a member of the committee on Liberty Choruses, has been engaged, through many other committees, in the work of developing and standardizing all phases of army music. Walter R. Spalding, Professor of Music at Harvard University has been doing similar investigating and organizing, and with Percy Lee Atherton, the Boston composer, and John Alden Carpenter, of Chicago, has travelled through all our principal camps in the course of this work. Archibald T. Davison, Assistant Professor of Music at Harvard, has been a song leader at Camp Devens, and to him we owe the discovery and adaptation of several of the best military songs in the list now recommended by the government authorities.

When it comes to the musical entertainment of the soldiers, or the giving of concerts for war funds, the list would have to include most of Boston's best-known musicians, for Boston's proximity to Camp Devens and Naval Stations at Newport and New London has given musicians here many chances to be of service.

In the entertainment service in France there are already Guy Maier and Lee Pattison, pianists; Elinor Whittemore, violinist, and others like Constance and Henry Gideon are only waiting for their official papers to join them.

CHARLES ROEPPER.

Native Art, Critics, Ugly Architecture and Voice-Hounds, as Seen by Cantus Firmus

A Confidential Interview (as It Were) with the Weird Editor of "Counterpoint"—He Talks About "Our Provinces," Commercialism, Some Singing Masters, American Composition and a Few Other Things

By ALFRED HUMAN



Cantus Firmus, Sketched by Gianni Viafora in the Midst of Our Interview

[EDITOR'S FOREWORD.—*Owing to the totally irresponsible nature of the gentleman interviewed in the following article* MUSICAL AMERICA *can assume no responsibility for any of his utterances. This publication of his views does not imply any degree of editorial endorsement*—A. H.]

"CANTUS FIRMUS, I have come to interview you." He brushed aside his book petulantly, ran his spidery fingers through his gray locks, piloted his swivel chair in my direction and muttered, *secco:*

"Wants to interview me, eh? Well, sir, this *is* unique!" A tear seemed to sparkle in his eye, but whether from suppressed amusement or sheer delight at my proposal I could not tell. I stole a look at the book he had been reading. "Anatomy of Melancholy." . . . He smiled sadly. "Ever read it? Good stuff; rather light, to be sure, but one needs *some* relaxation these days."

Rather uneasy, I poised my pencil, ready to begin the interview.

Mr. Firmus meditated a long minute.

"How about a little excursion into Schönberg; a critical, but sympathetic, mind you, analysis of his form, from the philosophical and anthropological viewpoints, with——," he asked.

"But, Mr. Firmus, I——"

"You hesitate to lend your critical columns to the topic at such an untimely hour? Very well, sir; it *is* a delicate topic," he rattled on, without waiting for a reply. "How about a little French exploration, say the music of 'Le Crocodile,' 'Le Romain d'Arlequin,' 'Polyeucte,' or possibly an appreciation of the 'Messe aux Orphéonistes' or 'Le Perruquier de la Regence'? But, sir, I see by your expression that you are not quite suited. Now——"

"If you will per——," I interrupted impatiently.

"I believe your—our readers, I may say—would be deeply interested in a survey of modern Italian chamber music. There's Mar——"

"Will you *keep quiet*, Cantus Firmus!"

My explosion had an odd effect. The man eyed me approvingly and began to laugh uproariously.

"Nice way to treat an interviewer, a colleague, too," I murmured.

He Hurls His Defi

"Excuse me, sir, but you can't imagine how you interviewers amuse me," he went on.

"You didn't suppose for a moment that I would discuss modernism, did you? I simply want to give some dignity to this story," and he roared again. When his mirth subsided, he resumed:

"You make me weary, you poor devils who have to make a living by writing—crammed with dignity and fussiness, hungry for the neurotic humdrumism you term 'human interest.' Why, you wouldn't dare print what I tell you!"

"I'll take you up!" I cried, aflame with indignation at his innuendo.

"Done! Now, fire away with your questions, but *don't* ask me what will happen to music after the war, if I prefer my tobacco toasted, if African songs should be sung before Handel or after 'The Pallor of Your Eyes'—because I don't know."

He sensed that I was offended.

"Don't take it so seriously, old chap," he said. "There are numerous songs in the literature of music, even if most interviewers do linger exclusively on Peter Cornelius's best known bit. Don't imagine that I don't sympathize with the interviewer; it's the artist that I blame. About nine-tenths of the musicians are rank moral and intellectual cowards—now, now, *don't* deny it! I suppose it is largely because the musician has only recently emerged from his menial servitude. Perhaps it is because their art renders them flexible mentally; perhaps because he thinks he is *obliged* to tread the path of social martyrdom. Blessed if I know. Of course, I am not referring to organists and the theoreticians—*they* are superior creatures——"

I could tolerate this chatter no longer.

"Mr. Firmus!" I said firmly. "I did not come to your desk to hear this language applied to innocent people——"

On Critics

"Of course not," he retorted coolly. "Now let us look at the New York critics. Technically capable, yes, for the most part, but hide-bound, Lordy! With one or two exceptions, the sensitive souls would not dream of uttering a word against the established order any more than they would order *hors d'œuvre* after the dessert. Peculiar situation, a body of critics banded together on sharp partisan lines. You know *who* is responsible for this sort of self-imposed reign of terror. . . . Thanks for the three dots, they save a lot of words and feelings; fills up space, too. Look at any Carl Van Vechten book."

There was no stopping the man, so I listened patiently.

"One thing I'm grateful for is that the voice-hound type of critic, like the encyclopedia mole, is rapidly becoming extinct in New York and elsewhere. This animal has no place in musical criticism. Who wants to know if 'her intercostal breathing gave her head voice a spreading quality,' any more than we want to hear that the pianist's *latissimus dorsi* was used to bring out his *pianissimi?* Overboard with the jargon of the singing master, with the obscurities and cackling of the quibbler!

"I believe that I have a solution to the problem. Place two critics (mind you, they should not be on affectionate terms with each other) on every paper and have their reviews of the same events appear in parallel columns. *Then* the public would understand better the frailty of the critical institution—and the reviewers would not take themselves so seriously!

The Scientific Singing Master

"And won't you let me have a paragraph for that other modern freak of music, the so-called 'scientific' singing teacher? He has slipped into the studio from the laboratory, dripping scalpel in hand, and for the life of me I don't know how we are to get rid of him and his gruesome paraphernalia. I suppose he has a place in the world—in the dis-

[Continued on page 69]

Marie Stapleton-Murray

American Soprano

Achieves noteworthy success in both Opera and Concert.



AS "AIDA"

Pittsburgh Post:
Mme. Stapleton-Murray's "Aida" won enthusiastic appreciation, and she was repeatedly recalled to bow her acknowledgments. She is possessed of a voice of much beauty, which she uses with skill, taste, and discretion. Her singing last night was characterized by much finish and an intelligent expression of feeling. She is well suited personally to the part, and brought to it genuine dramatic understanding.

With the Rubinstein Club—Washington, D. C.
Washington Star:
Marie Stapleton-Murray displayed a beautiful dramatic soprano in her several numbers. Excellent pianissimo, wonderful high tones, and personally, a great deal of charm.

RECITAL
CONCERT
ORATORIO
OPERA

Season 1918-19 Now Booking

Exclusive Management: ANNIE FRIEDBERG, 1425 Broadway, New York

NEIRA RIEGGER

American Soprano



Available for

CONCERTS RECITALS AND ORATORIOS

Mrs. Riegger was a delight and a surprise. Her beautiful, flowing limpid notes gave the greatest pleasure.—*Ithaca News.*

Exclusive Management: Annie Friedberg,
Metropolitan Opera House Bldg.,
1425 Broadway, New York

PAUL MORENZO



American Tenor

Will tour the United States in Concert and Opera, returning from Canada after an absence of three seasons.

For available dates address:

Exclusive Management
ANNIE FRIEDBERG
Metropolitan Opera House Building
New York

HELEN McCARTHY

American Soprano



Available for
CONCERTS, RECITALS AND MUSICALS

Exclusive Management:
ANNIE FRIEDBERG
Metropolitan Opera House Building
New York

ALOIS TRNKA

CONCERT VIOLINIST

OCTOBER AND NOVEMBER DATES:
Oct. 19—Springfield, Mass. Oct. 24—Brooklyn Academy of Music
Nov. 9—Schenectady, N. Y. Nov. 15—Allentown, Pa. Nov. 22—New York

Exclusive Management: Annie Friedberg,
Metropolitan Opera House Bldg., 1425 Broadway, New York

MARIO LAURENTI

BARITONE, METROPOLITAN OPERA COMPANY

Available for
Concerts and Recitals
Will accept a limited number of pupils
Studio:
73 Riverside Drive
Management: Miss ANNIE FRIEDBERG
1425 Broadway New York

Native Art, Critics, Ugly Architecture and Voice-Hounds, as Seen by Cantus Firmus

[Continued from page 67]

secting room or on Wall Street. My, but he certainly is a grand business man! Look around New York—but you had better slip in three dots. . . . Thank you.

On the Spirit of Singers

"Odd, isn't it, that the vocalists—teacher and artist—dominate the whole musical field? It's not only their superior numbers, it's their aggressive can't-keep-me-in-the-background attitude which wins them the attention. I say it admiringly. If the violinist or the 'cellist possessed an atom of the average singer's hear-me-or-bust spirit we might have a great deal more chamber music.

"I love the singer for this spirit, particularly the fledgling, who always has one eye on the front page of the dailies and the other on the bulky pot of gold, both of which are to be his own after his début. Singing is the short cut to fame and riches; the vocal teacher taunts the fledgling with the success of the handful of artists who are pointed out prancing about in their gilt in the three rings. Is it any wonder that the land is covered with disappointed youngsters, and oldsters too, for the old birds are usually the easiest ones to trap? In time, I suppose, the community choruses will absorb most of this talent. Try this experiment, sir: Question at random any member of the chorus. You will hear a confession that he is 'coaching' with Max Soandso, the prominent New York voice specialist. We are a serious people. You cannot discuss voice with the average young American any more than you can discuss marriage with the average woman—one wants to run off to the Metropolitan, the other to the parson.

The Innocent European

"The shrewd European business-man type of teacher never hesitates to pander to our beautifully developed business instinct. Only a few months ago I heard a very eminent pianist—a European, of course—propose some novel ideas to his advertising manager. 'Drill it into the minds of the public,' he said, 'that music is a mental stimulant, that it provides relaxation, supplies the listener with fresh ideas, ideas that may be valuable in his business or social life.'

"Isn't this admirable? Over here we may be commercialists to a large degree, but most of us are blissfully oblivious of the fact; we are apt to disguise our commercialism from ourselves and term it 'ambition.' Your European, over-civilized, trans-sophisticated gentleman that he is, knows himself; his commercialism is invariably conscious and self-guided. Therefore, I say, he is the worst offender. He is—Are you still listening, sir?"

I drew myself together and apologized for my embarrassing doze.

"Pardon me, Mr. Firmus, but you know I came here for an interview, some bright, sparkling Wildean talk, not for a——" He turned on me sharply.

"Are you equipped to recognize genius if you should ever come in contact with it?"

"I don't—I think——" I gurgled. "Really, sir, I can't see what this has to do with interviewing for musical papers."

He smiled, rather sadly, I thought, and resumed:

The Great American Provinces

"I was speaking of our national guilelessness, wasn't I? If you want to assay the musical intelligence, live a while in our Middle West, or still better, in our South, the farther down the better. You'll meet plenty of cultured amateurs in these sections, capable amateurs—not novices, mind you—amateurs, the salt and salvation of music.

"You have heard all about the excellent local musical organizations in these fields, about the undoubted excellence of many of the music schools, but you rarely hear of the most significant phase of all—the hopeless struggle of the qualified teacher against his incompetent rival. What can an ordinary Mister do in the presence of a plausibly groomed Doctor or Professor? Poor Mister is hopelessly outclassed. If he is without an overpowering share of the 'genial' quality he is lost; we award all the spoils to the master of geniality. The 'provinces'—I use the word in a kindly spirit—lack the measuring apparatus possessed by most Europeans, and our own musical centers; we lack the background of tradition of honored pedagogical institutions; in a word, we often go astray musically for the lack of disinterested guidance. State subsidy would be the solution, but this ideal condition will only come when the politician is ready to eat off our hand; at present he eats off our leg, metaphorically of course.

Beaters of the Tom-Tom

"The manager of concerts is not guiltless. . . . Many a small community could support a local orchestra or a few fine ensembles with the money it is induced to spend on a 'series' of spectacular stars. After all, these sensationalists are only valuable to the musical profession because of their imagination-stirring, curiosity-arousing qualities. They are the ballyhoos outside the temple of art and they are valuable assets to the profession for this reason.

"But don't hold the several managers of the good people responsible for all our artistic atrocities. Consider, for example, the leaden, drab, deadly monotonous architecture of our average city—the ugly monuments, billboards of horror, bizarre signs on every side. . . . Every flathouse or State capitol demolished is incense offered on the altar of beauty, every lovely park means a new symphony, every noble statue means a new chorus. . . .

"No wonder our composers are driven to Indian lore for inspiration. *Rain-in-the-Face* makes a more attractive operatic figure than *Simpson*, manufacturer of raincoats. . . . Our composers are dodging the Wheat Symphony and the Prohibition Sonata, but eventually they must face the issue. . . . The tinkling of Hindu temple bells fascinates our Ohio and New York romanticists, so they ignore—"

"Mr. Firmus!" I exclaimed, for all patience had fled by this time. "I came here to interview you and you ramble on incontinently on all sorts of irrelevant topics. If you care to be interviewed, very well, sir; if not, speak, our Fall Issue is waiting! Such a hodgepodge of absurdities! *Why* are you always so flippant, sir?"

"Because music is such a charming field for flippancy—a great, unexplored region—because," he said sentimentally, "music is sublime and it is only one step, you know, from sublimity to burlesque. . . . I don't believe that I have a mean disposition—" he mused.

Of course, I cut him short.

"Enough, sir," I said, "I see that you are obstinate. For the last time I ask you: Will you be interviewed?"

He reflected a moment.

"You may tell your editor, sir," he said in a tone of finality, "that I decline to speak for publication."

So I left.

Joint Recital Opens Yonkers Season

YONKERS, N. Y., Oct. 10.—The local musical season was opened on Oct. 8 by a piano recital given by Robert W. Wilkes at the Park Hill Country Club. He was assisted by Mme. Marie Verda, dramatic soprano, of New York City.

Mr. Wilkes played first a group of Bach and Beethoven; then followed a Chopin group including the C Sharp Minor and G Flat Etudes of Op. 10; then numbers by Chaminade and Sinding, concluding with the Moszkowski Valse, Op. 34, No. 1. Mme. Verda's rich soprano voice and artistic delivery were thoroughly appreciated by the audience. She was particularly successful in a song composed by Mr. Wilkes entitled "Come to the Greenwood Tree," and was compelled to grant an encore. Mr. Wilkes played as encores, Chopin's Valse, Op. 64, No. 1, and Mendelssohn's "Spring Song."

R. W. W.

PITTSBURGH, PA.—A concert was given by the Pittsburgh Ladies Orchestra, of which Albert D. Liefeld is director, recently for the benefit of the Concordia Orphans' Home building fund. Solos were given by Miss Heinbaugh, soprano, and Miss Lapsley, contralto.

ALICE NIELSEN

America's Favorite Prima Donna Soprano whose pre-eminence in opera and concert has been conceded by critics and public

TWO RECENT TRIBUTES:

Charlotte, N. C., Sunday Observer:

CHARMING PERSONALITY AND BEAUTIFUL VOICE OF MISS NIELSEN CAPTIVATES AUDIENCE

. . . As a singer she might well be called the poetess of lyricness. Her voice is wondrously sweet, pure, clear and crystal-like in quality, her tones appealing in their sincerity, sympathy and warmth. Her beauty of voice is delightfully reinforced by the charm of her personality, the grace and simple earnestness of her art.

Portland, Me., Evening Express and Advertiser:

BRILLIANT THRONG HEARS ALICE NIELSEN

. . . Alice Nielsen, the charming star, with a personality that attracts and a beautiful voice that exerts a magnetic spell, proved a popular artist to open the Saco Valley Music Festival of 1918.

. . . The wondrous appeal in Nielsen's voice as she first appeared to sing "The Marseillaise" completely captured the audience. The dainty soprano surely has found the fountain of eternal youth. . . . The artist's voice is thrillingly sweet, and she gives "atmosphere" to each song she interprets.

. . . She was many times recalled and responded with encores, which were sung with rare feeling and effect.

PACIFIC COAST TOUR BEGINNING JAN. 1, 1919



Photo by Mishkin

For remaining Available Dates Address: Management Annie Friedberg, Metropolitan Opera House Building, New York



CLAUDIA MUZIO

LEADING SOPRANO METROPOLITAN OPERA CO.

As *FLORIA TOSCA*

RAISE $20,250,000 AT GALA CONCERT

Record Sum Subscribed for Liberty Loan at the Metropolitan

It is stated that more money was raised on Wednesday evening, Oct. 10, at the Metropolitan Opera House Allied concert in aid of the Fourth Liberty Loan than has ever before been raised at any one meeting for any purpose. At any rate, the first twelve minutes of the subscriptions were marked by the record subscriptions of $1,000,000 a minute and the total amount was $20,250,000.

Otto H. Kahn, chairman of the Metropolitan Opera Company's directors, spoke at some length. He declared that those of German blood in this country had a special reason for bitterness against Germany.

"We have been shamed by our kith and kin," Mr. Kahn said. "Over and above all others we have wrongs to avenge and the soldiers of German blood will see to it that that account is settled in full."

Another address was made by Sir John Foster Fraser of England. Sir John aroused great enthusiasm with his denunciation of Germany's peace efforts and brought the audience to their feet to cheer and cheer again when he spoke of President Wilson.

A speaker whose uniform won him a rousing reception was Lieut. R. J. Bagues of the 144th Machine Gun Regiment, here from France on a special mission. He said that the French children no longer say of our soldiers, "Here come the Americans," or "Here come the Yanks." They say, "Here come the boys!" just as they do of their own.

The Fifteenth Coast Artillery Band, conducted by Rocco Resta, furnished part of the music, and the entire Metropolitan Opera House Orchestra, with Richard Hageman conducting, played the music of America and her Allies.

In the musical program which preceded the taking of subscriptions, Anna Case sang the "Star-Spangled Banner," Gabrielle Gills gave "La Marseillaise," Duchina Capella sang the "Garibaldi Hymn" and Lenora Sparkes "Britannia Rules the Waves." All were enthusiastically applauded.

J. H. Law, baritone, of Arlington, Mass., is singing "The Magic of Your Eyes" by Arthur A. Penn. Among other singers with whom the song has found favor are Louise Merrill Cooper and David H. Ward of Seattle, Helena Morril, lyric soprano, Renée Schieber, soprano of New York, Charles J. Shuttleworth and Irma E. Owens of Philadelphia, Myra Belle Vickers of Kansas City, Mo., Gertrude Sykes King of Pittsburgh, Florence Belle Soule, soprano, of East Orange, N. J., W. F. Royer of San Diego, Cal., and Marjorie McFarlane of Mound, Minn.

MONTEUXINTRODUCED TO BOSTON PLAYERS

Judge Cabot Makes First Address to Men and Presents Conductor

BOSTON, Oct. 7.—The opening rehearsal for the season of the Boson Symphony Orchestra, last week, was the first occasion on which Judge Frederick P. Cabot, chairman of the board of trustees, has addressed the orchestra in his official capacity. The purpose of Judge Cabot's talk was the introduction to the orchestra of Pierre Monteux, who is to conduct the October concerts; but Judge Cabot also paid tribute to Major Henry L. Higginson, whose interest in the orchestra has contributed in large measure to its pre-eminence.

"There is an old saying," Judge Cabot said, "that it takes nine tailors to make a man. It is a new question whether nine trustees will make one Major Higginson. These nine, representing a much larger number, are making their attempt to do for the art of music in Boston and America something of what he has done, because they feel sure of the orchestra itself. It has the benefit of a succession of able conductors, but what could they have done without just such musicians as the members of this great orchestra? Those members have always been chosen with the greatest care, as artists and as men. Their work in public has proved to all the world what true artists they are: their work in private, at rehearsals, on journeys, in daily intercourse at Symphony Hall, has proved them to be true men with whom the trustees are looking forward to a long future of friendly collaboration. We all have the same end in view: the continued supremacy of this organization, of which all its members, both players and management, and all music-lovers, both in Boston and throughout the country, have such good reason to be proud.

"The general disturbance of the world has caused many changes here as everywhere else. For some of the inevitable changes, taking some fellow-players from your side, there must be regret; but we are indeed fortunate in securing new members of highest character and tried excellence. For the coming of M. Monteux to the conductor's stand for the opening concerts there can be nothing but rejoicing. We begin the year under one who brings with him every advantage of experience and authority. He comes as a musician and gentleman, with whom an association of a few weeks will seem altogether too short; he comes also as a representative of a race which has shown itself equally admirable in art and in heroism.

"Gentlemen of the orchestra and M. Monteux, it is a great pleasure to introduce you to each other—and to leave you together." C. R.

THE Trustees of the Orchestral Association have pleasure in announcing the twenty-eighth season of the *Chicago Symphony Orchestra,* which will consist of twenty-eight successive Friday Afternoon and twenty-eight successive Saturday Evening Concerts, to be given in Orchestra Hall, commencing October 11th and 12th.

SOLOISTS

The Soloists now engaged, in addition to members of the Orchestra, are

Piano—

Josef Hofmann — Harold Bauer
Mischa Levitzki — Ossip Gabrilowitsch
Miss Guiomar Novaes — Rudolph Ganz
Mrs. Vera Kaplun-Aronson — Miss Frances Nash

Violin—

Toscha Seidel — Raoul Vidas — Jacques Thibaud — Efrem Zimbalist

Organ—Joseph Bonnet

Vocal—

John McCormack — Mme. Helen Stanley
Reinald Werrenrath — Miss Sophie Braslau
Miss Hulda Lashanska — Miss May Peterson

THE MINNEAPOLIS SYMPHONY ORCHESTRA

EMIL OBERHOFFER, Conductor

1918-1919 Sixteenth Season 1918-1919

Twelve Symphony Concerts
MINNEAPOLIS

DATES AND SOLOISTS

Friday, Oct. 25—Carlo Liten, Belgian Tragedian.
Friday, Nov. 8—Frances Alda, Soprano.
Friday, Nov. 22—Mischa Elman, Violin.
Friday, Dec. 6—Guiomar Novaes, Piano.
Friday, Dec. 20—Eddy Brown, Violin.
Friday, Jan. 3—Mischa Levitzki, Piano.
Friday, Jan. 17—Riccardo Stracciari, Baritone.
Friday, Jan. 31—Arthur Hackett, Tenor.
Friday, Feb. 14—Toscha Seidel, Violin.
Friday, Feb. 28—Povla Frijsh, Soprano.
Friday, Mar. 14—Rudolph Ganz, Piano.
Friday, Mar. 28—John McCormack, Tenor.

Twelve Symphony Concerts
ST. PAUL

DATES AND SOLOISTS

Thursday, Oct. 24—Carlo Liten, Belgian Tragedian.
Saturday, Nov. 9—Frances Alda, Soprano.
Thursday, Nov. 21—Mischa Elman, Violin.
Thursday, Dec. 5—Guiomar Novaes, Piano.
Thursday, Dec. 19—Eddy Brown, Violin.
Thursday, Jan. 2—Mischa Levitzki, Piano.
Thursday, Jan. 16—Riccardo Stracciari, Baritone.
Thursday, Jan. 30—Arthur Hackett, Tenor.
Thursday, Feb. 13—Toscha Seidel, Violin.
Thursday, Feb. 27—Povla Frijsh, Soprano.
Thursday, Mar. 13—Rudolph Ganz, Piano.
Thursday, Mar. 27—John McCormack, Tenor.

Twenty-one Popular Concerts
MINNEAPOLIS

DATES AND SOLOISTS

(*First Series of Seven Concerts*)

Oct. 20—Marguerite Namara, Soprano.
Oct. 27—Herman Beyer-Hane, 'Cello.
Nov. 3—Emma Noe, Soprano.
Nov. 10—Guy Woodard, Violin.
Nov. 17—Finlay Campbell, Baritone.
Nov. 24—Minnette Warren, Piano.
Dec. 1—Sudwarth Frasier, Tenor.

Press Comments

San Francisco Examiner (Feb. 9, 1917): "There is no gainsaying the fact that we can learn a great deal from the Minneapolis Orchestra. Their coming is the most impressive music lesson we have ever had since the memorable visit of the Boston Symphony. Emil Oberhoffer has placed his men in the Boston class. They have the Boston pianissimo; but the cultivation of extreme delicacy has not robbed them of instrumental virility."

World-Herald, Omaha (Feb. 20, 1917): "Mr. Oberhoffer not only sustained the position that he has always held in Omaha, but surpassed all former interpretations. The beauty of phrasing and the grandeur of his readings, their striking contrasts and their intense vitality made him more of a favorite than ever. The orchestra itself has grown, showing a most progressive spirit. The Minneapolis Symphony Orchestra, under Mr. Oberhoffer, will always be welcome in Omaha."

New York Press (Feb. 28, 1916): "The playing of the orchestra in Rachmaninow's Symphony No. 2 in E Minor, conducted from memory by Oberhoffer, and in a truly masterful way, stood comparison with the best the season has offered so far, not overlooking the awe-inspiring exploits of Dr. Karl Muck's musicians from Boston. The writer cannot recall having heard at any symphony concert this season, including those of the Boston orchestra, a tone so full, so mellow, so vibrant, so expressive as Emil Oberhoffer drew from his stringed instruments, particularly from the violins. That tone, no doubt, is due in part to the musicians themselves and to the instruments in their hands. But it is due in large measure, too, to the conductor's sensitive feeling for beauty and warmth and color."

The New Orleans Item (Jan. 24, 1918): "This orchestra at its three previous concerts proved itself an organization of very high order; indeed, one that could rightly be termed 'first-class.' Last night—whether it was the altogether perfect programme, the attainment of an even greater plasticity, Mr. Oberhoffer's most spirited conducting, or my own mood—this same orchestra impressed me as ranking with the very best in this country. Its tone quality, always lovely, was at times of a ravishing beauty. Its ensemble defied the closest scrutiny, its flawlessness in the execution of dazzling technical intricacies was as striking as it was gratifying. What tonal opulence in the dithyrambic 'Caprice Espagnol' of Rimsky - Korsakow, without a suggestion of undue effort! What limpidity, what refined splendor in the 'Andante Sostenuto' movement of the glorious Brahms Symphony in C Minor—a work so sweeping in its grandeur as to make one reverential at the very mention of it."

Morning Tribune, Los Angeles (Feb. 4, 1918): "So much was said last year in praise of Mr. Oberhoffer as a conductor that little remains to be said this year. His quiet, graceful style gives little hint of the force of his personality as reflected in the playing of his men, and his interpretations, while imaginative to the highest degree, are perfectly balanced by sane and masculine intelligence.

"The personnel of the orchestra showed no changes, and it would be difficult to imagine a change in any single section which could improve the organization."

Los Angeles Daily Times (Feb. 4, 1918: "Oberhoffer has a genuine poetic element in his playing, which is tempered and restrained by an intellectual balance and a reverence for the intention of the composer, and his interpretations are not denuded of their quality of sheer inspiration by his sincere musicianship; indeed, it is only because of this scholarly training that the interpretations are given at their best value. The conductor is plastic, and variable, and, as I have said, extremely poetic, but his technique is so condensed and logical, that every motion is necessarily responded to by the players. So closely allied are the music and the conductor that the melody seems literally to ride out on those long, vibrant arms.

"The violins of the Minneapolis Symphony Orchestra have in them that quality of ecstasy without which an orchestra misses its essential aim and accomplishment. They lift a sweeping, single voice of melody, warm and fine in tone, or they rush on in a headlong passage, but always in unison, with an abandonment that brought the audience. thirsty for pure music, to rapture."

The Denver Times (Feb. 20, 1918): "Like a single instrument in the hands of a proficient musician, the orchestra interprets the difficult symphony of the light, tripping number. Emil Oberhoffer, the conductor, draws from the organization pictures of superlative beauty, rich in color or sombre, with conspicuous ease and apparent dignity.

"The musicians respond to the slightest suggestion of delicate shading and to the crescendo in succession so quick that the listeners marvel. One feels that each player is the capable soloist, ready to give the individual performance if the opportunity should be at hand."

SPRING TOUR :: :: : :: APRIL and MAY, 1919

WENDELL HEIGHTON, Manager **EDMUND A. STEIN, Asst. Mgr.**

Offices: **Auditorium Building, MINNEAPOLIS, MINN.**

CHICAGO TO FEAST ON RICH OPERATIC AND SYMPHONIC FARE

Campanini Forces to Stage Many Novelties and Revivals with Dazzling Array of Famous Stars—Orchestra Will Continue Policy of Featuring American Compositions—Local Managers Engage Leading Artists for Brilliant Concert Series—Proposed Double Tax on All Tickets Delays Plans



A FEW OF THE ACTIVE WORKERS IN THE MUSICAL VINEYARD OF CHICAGO

No. 1—Herbert E. Hyde, Director Musical Art Society and Civic Music Association. No. 2—Carl D. Kinsey, Vice-President and General Manager of the Chicago Musical College, and Concert Manager. No. 3—Mrs. Maude N. Rea, Treasurer and Business Manager Apollo Musical Club. No. 4—F. Wight Neumann, Concert Manager.

Bureau of "Musical America."
Railway Exchange Bldg.,
Chicago, Oct. 11, 1918.

UP to a few weeks ago managerial predictions for the coming season were roseate and optimistic. At that time the new tax law began to raise doubts as to its effect, should it operate in all its contemplated rigor. Were it not for this, the musical managers of Chicago would continue to feel happy.



Edward C. Moore,
MUSICAL AMERICA'S Correspondent in Chicago

At present the situation would seem to be one of watchful waiting, with some degree of conservatism as far as recitals are concerned. A certain number of well known recital artists will appear regularly as heretofore, but the list of pleasures to come does not include the same percentage of newcoming and consequently unknown names that has appeared during the past several autumns.

At the same time the large organizations are going ahead with their plans as before. The Chicago Symphony Orchestra finds itself at the last moment with a new conductor, Eric DeLamarter; the Chicago Opera Association finds itself, also at the last moment, with one of its contemplated stars, Mary Garden, ill in Paris, though she is expected to arrive later in the season. These organizations and the larger of the choral bodies have their schedules definitely outlined. If the financial prospects are no better than they were last year at this time, they are at least no worse.

Word comes from various cities of the Mississippi Valley that the autumn tour of the Chicago Opera Association will be welcomed warmly this year, even without Miss Garden. Bookings were made more readily, and the advance sale marks a definite increase over that of the corresponding date in 1917. Cleofonte Campanini, general director of the Chicago Opera Association, feels particularly happy over being able to offer his artists a season of at least eighteen weeks. Beginning in October, the organization will start on its preliminary three weeks' tour of nine cities of the Middle West, laying special stress on the fact that Amelita Galli-Curci will appear in "The Barber of Seville," and Olive Fremstad, engaged in place of Miss Garden, will sing the title rôle of "Tosca." The company will then return to Chicago for its regular season of ten weeks. In January it will depart for another season in New York, concerning which the brightest prospects are offered. The present plans are for a visit of five weeks instead of four, with the further probability that Boston will not be upon the company's itinerary this year.

More Campanini Changes

With European communications interrupted by war exigencies, Mr. Campanini has found considerable difficulty this year in making up his roster and engaging new artists by mail and cable. Even at the latest date before these words come into print in MUSICAL AMERICA negotiations are still pending of a nature which Mr. Campanini is unwilling to disclose, but he has made a number of important engagements both of singers and conductors. This is thoroughly in line with his operatic faith. He believes firmly that the opera-going population of Chicago is more or less a fixed quantity, thereby differing from that of New York, which shifts perceptibly from year to year. Therefore in order to keep up the interest of his patrons it is necessary to make considerable changes in the personnel of his company. This does not mean a clean sweep, for he has artists under contract such as Mme. Galli-Curci, Miss Garden, Rosa Raisa, Lucien Muratore and Riccardo Stracciari, whose places are secure and whose popularity never wanes. Great as this quintet is, it cannot carry the burden of the entire season, and consequently many new faces will be seen when the company assembles at the Auditorium on the night of Nov. 18.

Engage Several Americans

Several Americans appear in the list of new-coming artists. Among them are Beryl Brown, Dorothy Jardon, Margaret Namara and Emma Noe, all sopranos, and a tenor, William Rogerson. The première danseuse will be a Chicagoan, Sylvia Tell.

Among those who will appear after an absence of several years are Vanni Marcoux, baritone, for the past four years a soldier in France, and Marcel Journet, basso.

The following artists have been retained:

Sopranos, Fitziu, Galli-Curci, Garden, Macbeth, Maxwell, Mooney, Parnell, Peterson, Pruzan and Raisa; mezzo-sopranos and contraltos, Berat, Claessens, Van Gordon, Lazzari, Pacloska and Sylva; tenors, Dua, Lamont, Muratore and Proctor; baritones, Baklanoff, Defrere, Maguenat, Stracciari and Rimini; bassos, Armondi, Huberdeau, Nicolay and Trevisan.

Andreas Pavley and Serge Oukrainsky, the Russian dancers, will take part in a number of special performances. Marcel Charlier and Giuseppe Sturani will once more be found among the conductors. Campanini will, if his duties in the administration permit him, conduct on special occasions. Emile Merle-Forest will again be the chief stage director.

To Produce Native Opera

The American opera of the season will be Homer Moore's "Louis XIV." The composer resided till lately in St. Louis, and his work was brought out there several years ago. Since that time it has been subjected to wholesale revision.

The other novelties to be heard are:

"Gismonda," by Henri Fevrier, which will have its world première in Chicago; "Le Maschere," by Pietro Mascagni, which was produced Jan. 17, 1901, simultaneously in Milan, Venice, Rome, Verona, Naples, Turin and Genoa; two works by Xavier Leroux, "Le Chemineau," deferred from last season, and "Le Cadeau de Noël," a one-act thriller; "Aphrodite," by Camille Erlanger; "La Juive," by Halevy, which was composed in 1835 but seems never to have been sung in Chicago; and Verdi's "Don Carlos."

Of revivals there will be "Cleopatre," "Don Quichotte," "Werther," "La Navarraise," "Samson and Delilah," "The Tales of Hoffmann," "William Tell," "Le Vieil Aigle," "Otello," "Falstaff," "Fedora," "L'Africaine," "Hamlet," "Norma," "Linda di Chamounix" and "Crispino é la Comare."

Mme. Galli-Curci is to add two new rôles to her American routine in Donizetti's "Linda di Chamounix" and the brothers Ricci's "Crispino é la Comare." She will also repeat her memorable interpretations of "Dinorah," "The Barber of Seville," "Lucia di Lammermoor," "Rigoletto," "Traviata" and "Bohème."

To Miss Garden's "Thaïs," "Monna Vanna," "Pelléas and Mélisande" and "Carmen," Massenet's "Cleopatre" has been added, in which she will appear for the first time here, and "Louise" has been restored. She will also appear, with Muratore in the tenor rôle, in "Gismonda."

Miss Raisa's répertoire will have the addition of Bellini's "Norma," revived after many years; Halevy's "La Juive," Meyerbeer's "L'Africaine," Ponchielli's "La Gioconda" and Verdi's "Don Carlos," with which will be retained or revived "Isabeau," "Falstaff," "Les Huguenots," "Cavalleria Rusticana," "Il Trovatore" and "Aïda."

Mme. Gall will have the prima donna rôles in such operas as "Faust," "Romeo and Juliet" and "Manon," and the postponed novelty from last season, Leroux's "Le Chemineau."

Miss Fitziu will be heard again in "Pagliacci" and "Tosca," and will have new opportunities in Rossini's "William Tell" and Verdi's "Otello."

"Gismonda" (with Miss Garden) will add to the attractiveness of Muratore's usual list—"Faust," "Romeo and Juliet," "Manon," "Monna Vanna," "Carmen" and "Pagliacci."

The New Singers' Rôles

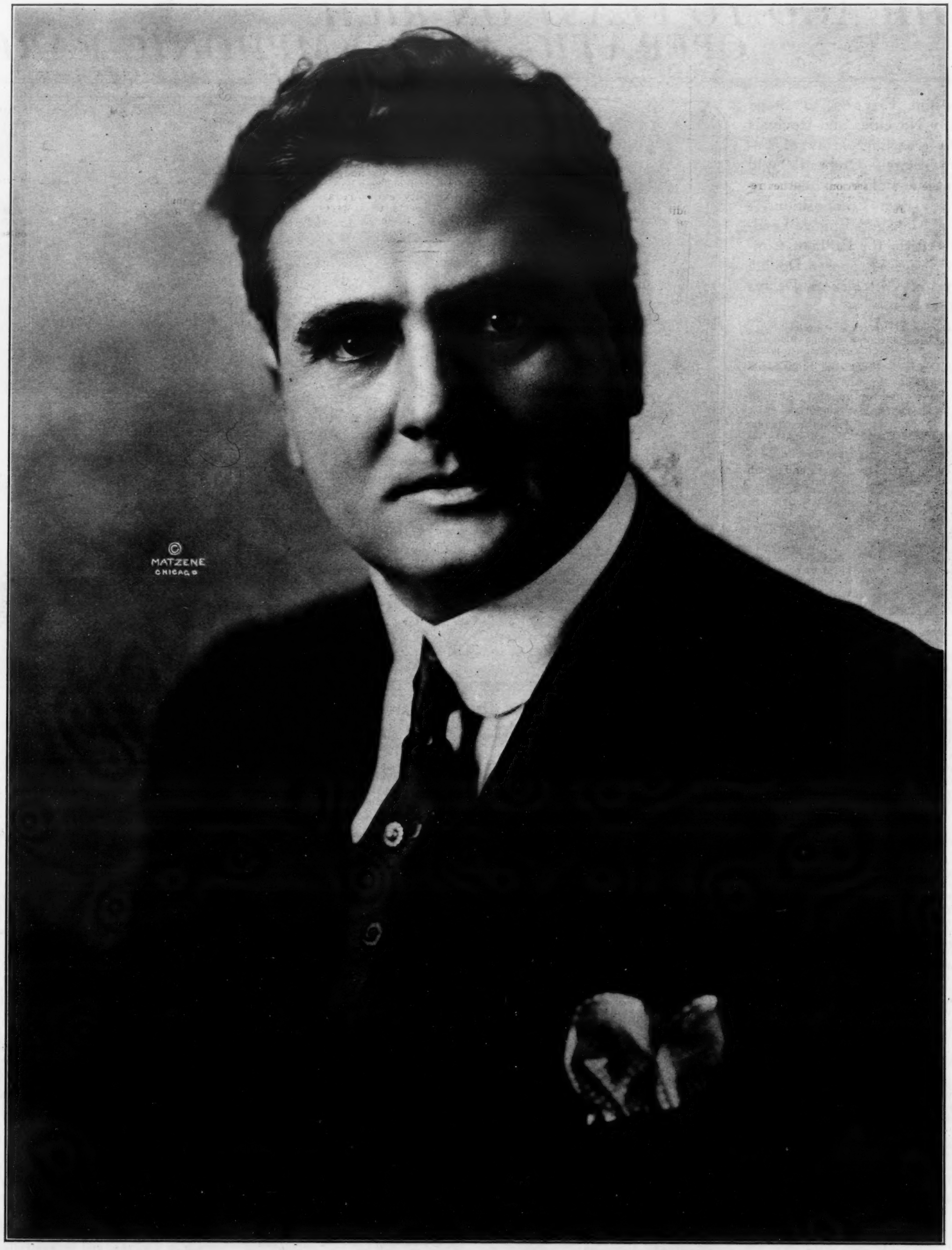
O'Sullivan's career has embraced both French and Italian rôles. He will sing both in Chicago, and in particular will have the leading rôles in "Samson and Delilah" and "William Tell." In the former of these Carolina Lazzari will appear as Delilah, which will be in the nature of an important début for this young American contralto, for last year she limited herself to less exacting rôles.

Dolci will sing the usual Italian dramatic répertoire, and will divide the lyric rôles with Ciccolini. He will be most often associated in casts with Miss Raisa and Mme. Galli-Curci.

[Continued on page 75]

Appraising Chicago's Unbounded Artistic Wealth

Symphony Orchestra
Opera
Summer Opera Season with Metropolitan Stars
Evanston's Annual Festival
Famous Pedagogical Institutions
Neumann Concert Series
Hawley Artists' Course
Kinsolving "Morning Musicales"
Apollo Club Concerts
Kinsey Musical Attractions
Numerous Choral Societies
Commercial Firms Foster Orchestral and Choral Concerts
Civic Music Association



RICCARDO STRACCIARI

The World Famous
BARITONE

CHICAGO GRAND OPERA ASSOCIATION

Exclusive Management, M. H. HANSON
437 FIFTH AVE., NEW YORK

Columbia Records

STEINWAY PIANO USED

CHICAGO TO FEAST ON RICH OPERATIC AND SYMPHONIC FARE

[Continued from page 73]

Stracciari is assigned to "Don Carlos," "William Tell," "La Gioconda," "Rigoletto," "Traviata" and "Pagliacci." Baklanoff will be heard in "Tosca," "Monna Vanna," "Carmen" and some of the other rôles in the French section. Journet returns to his familiar rôles in "Faust," "Romeo and Juliet" and "Samson and Delilah."

Regular Season for Symphony

Affairs of the Chicago Symphony Orchestra, which culminated in the eleventh hour acceptance by the trustees of Frederick Stock's resignation, have delayed the plans of the organization's managers, Frederick J. Wessels and Henry E. Voegeli, in perfecting their schedules as recital managers. In past seasons they have taken a prominent place in concert management, and it is entirely possible that they will have an active share in the season of 1918-19. At present the only artist they schedule is Mischa Elman, but word comes from their office that negotiations are proceeding with a number of other recital givers, though no definite announcement can be made at present.

MUSICAL AMERICA has already published the fact that Eric DeLamarter is the new conductor of the orchestra. The regular season of the orchestra, beginning Oct. 11, will extend for twenty-eight weeks, with an added series of ten Thursday night popular programs.

The soloists so far engaged include:

Piano, Josef Hofmann, Mischa Levitzki, Guiomar Novaes, Vera Kaplun-Aronson, Harold Bauer, Ossip Gabrilowitsch, Rudolph Ganz, Frances Nash; violin, Toscha Seidel, Rauol Vidas, Jacques Thibaud, Efrem Zimbalist; organ, Joseph Bonnet; vocal, John McCormack, Reinald Werrenrath, Hulda Lashanska, Helen Stanley, Sophie Braslau.

Levitzki will be the first of this list to appear, playing Beethoven's C Minor Concerto, Oct. 25-26.

No novelties are offered from abroad—it is a bad season to get scores from Europe—but a number of talented Americans have submitted works for examination. Mr. DeLamarter will follow the lead of Mr. Stock, who was the first conductor in America to make a point of featuring American works, and make a number of selections from them.

Neumann's Season in Normal

That veteran among recital managers, F. Wight Neumann, sends word that a good proportion of the artists who appear under his direction this season will be heard at Kimball Hall. Mr. Neumann considers this hall one of the best places for music of its size in America, being centrally located, with every modern convenience, unsurpassed acoustics and large stage. His season will open with a recital by Paul Althouse Oct. 31, to be followed by a piano recital by Harold Bauer on the following Sunday afternoon.

Some of Mr. Neumann's other attractions are:

Margaret Matzenauer, contralto, song recital, Nov. 10; Agnes Lapham, piano recital, Nov. 10; Carolyn Willard, piano recital, Nov. 12; Pablo Casals, 'cellist, recital, Nov. 17; Edna de Lima, lyric soprano, recital, Nov. 24; Max Rosen, violinist, recital, Dec. 1; Ethel Leginska, piano recital, Dec. 8; Arthur Middleton, baritone, song recital, Jan. 5; Guiomar Novaes, piano recital, Jan. 12, Ossip Gabrilowitsch, piano recital, Jan. 19; Marcella Craft, soprano, song recital, Jan. 26; Joseph Bonnet, organ recital, Jan. 28; Mytle Elvyn, piano recital, Feb. 2; Leopold Godowsky, piano recital, Feb. 16; Silvio Scionti, piano recital, Feb. 23; Riccardo Martin, tenor, song recital, March 2; Heniot Levy, piano recital, April 13.

These constitute only a portion of the artists who will appear under the Neumann banner this year. Negotiations with other artists and organizations are pending, but may not be announced at this time.

Hawley Offers Long Series

During the past season James Hawley opened an office in Chicago as headquarters for the booking of artists. He already has a long list of musicians, and reports unexpected success in placing them. He has the exclusive management of the following:

Cora Libberton, lyric soprano; Ruby Evans, lyric soprano; Finlay Campbell, baritone; Lucille Manker, pianist; Lola Pierson Tillema, lyric soprano; Grant Hadley, baritone; Mae Graves Atkins, dramatic soprano; Hardy Williamson, tenor; Frederica Gerhardt Downing, contralto; Emma Noe, dramatic soprano; and Leonora Ferrari, lyric soprano.

In addition, he is the Western representative for the artists under Jules Daiber's management, a list which includes



Cleofonte Campanini, General Director of the Chicago Opera Company, and a Sketch of the Auditorium, Home of Chicago's Grand Opera, Made by V. H. Bailey

Mary Garden, soprano; Rosa Raisa, dramatic soprano; Jesse Christian, coloratura soprano; James Goddard, basso; Germaine Manny, lyric soprano; Elizabeth Campbell, contralto; Nelli Gardini, dramatic soprano; Forrest Lamont, tenor; Giacomo Rimini, baritone; Marguerite Buckler, soprano; and Juanita Pruette, soprano.

Resume "Musical Mornings"

One of the most interesting series of concerts has been for several seasons the Kinsolving Musical Mornings at the Blackstone Hotel, under the management of Rachel Busey Kinsolving.

The series will be continued this year, beginning Tuesday, Nov. 19, with the appearance of Mme. Helen Stanley, soprano; Guiomar Novaes, pianist; and Salvatore de Stefano, harpist. On Dec. 3 there will be a violin recital by Jascha Heifetz; Dec. 17, a joint recital by Toscha Seidel, violinist, and Reinald Werrenrath, baritone; Jan. 7, an appearance by Efrem Zimbalist, violinist, and Gabrielle Gills, soprano; and the series will conclude Jan. 14 with a joint recital by Pablo Casals, 'cellist, and Hulda Lashanska, soprano.

Miss Kinsolving will also undertake the management of three concerts by those great chamber music players, the Flonzaley Quartet. This organization will appear at The Playhouse on three Sunday afternoons, Dec. 1, Jan. 12 and Feb. 9.

Gunn Curtails Season

Glenn Dillard Gunn states that the American Symphony Orchestra, which he has conducted for some half dozen seasons, and by means of which he has fought a valiant struggle for the cause of American composers, will curtail its activities to a certain extent this year. It is thought that the series of Sunday afternoon concerts played in the various high school auditoriums will be continued, but the public appearances of the orchestra in the down-town district will be lessened, though not, it is hoped, eliminated entirely. A similar state of uncertainty exists regarding the excellent concerts that were played by the Chicago Philharmonic Orchestra last year under the leadership of Arthur Dunham. No definite statement has as yet come regarding its plans.

Apollo Presents Artists

The Apollo Musical Club, of which Mrs. Maude N. Rea is treasurer and business manager, will have opened its season by the time this is printed with a part song concert at the Municipal Pier. This is a new feature for the organization. Departing from the usual custom, only one performance of "The Messiah" will be given this year, at the Auditorium Dec. 29. The February concert will be a repetition of "The Veil," by Cowen, and the French Florent Schmitt's setting of the 47th Psalm. Verdi's "Requiem" and the "Hallelujah" chorus from Beethoven's "Mount of Olives" will be sung in April. Because of war conditions making it impossible to secure scores, no novelties are contemplated.

The soloists so far engaged include

Arthur Middleton, Orpha Kendall Holstman, Robert Loren Quait, Frederica Gerhardt Downing, Frances Ingram, Arthur Hackett, Cora Libberton, Louis Kreidler, Louise Harrison Slade, Warren Proctor, Charles E. Galagher and Rene Lund.

Mrs. Rea says: "As yet the war has had no bad effect upon our organization. We shall probably be as strong numerically as last year, and judging from the applications for membership received to date, we may exceed that number.

"The Apollo Club opens the season with the most encouraging outlook. We realize that war conditions seem very unfavorable for musical organizations generally, nevertheless our sale is well advanced at this writing and with the entire membership working in perfect harmony—as it is—to maintain our standard of musical excellence and survive the war, I feel safe in saying that we shall do so."

Carl D. Kinsey states that he has no definite announcements to make at this time regarding his series of recitals at the Ziegfeld Theater. While a certain number of attractions will be presented under his management, the list will not be as extensive as that of the past two seasons, and will begin considerably later.

Choral Club's Schedules

A number of other choral societies give important concerts during the course of the season. Among them are the Mendelssohn Club, a men's chorus; the Glee Club of the Association of Commerce, Arthur Dunham, conductor; the Musical Art Society, Herbert Hyde, conductor; the Chicago Madrigal Club, D. A. Clippinger, conductor; the Haydn Choral Society, H. W. Owens, conductor, and the American Choral Society, Daniel Protheroe, conductor.

Several changes have been made in the accustomed routine of this field of music during the past season. Rev. William J. Finn, formerly director of the Paulist Choristers here, has removed to New York, and will engage in similar activities there, and John W. Norton, formerly conductor of the Bach Choral Society, is now in the naval service of the United States.

The officers of the Mendelssohn Club are:

John W. Williams, president; Frank E. Tracy, vice-president; Allen M. Weary, secretary; Ernst D. Dewey, treasurer; Harriet Martin Snow, business manager; Harrison M. Wild, conductor.

Nineteen New Works

Concerts will be given at Orchestra Hall Dec. 12, Feb. 13 and April 24. At these times the club will sing nineteen works new to Chicago. Among them are compositions by the Chicago composers, Frederick Stock, John Alden Carpenter and Daniel Protheroe; "A Song of Liberty," by Mrs. H. H. A. Beach, and Elgar's "Land of Hope and Glory." Among the larger works to find place on the programs are Harling's "The Two Angels," with Arthur Hackett as the soloist; Brahms' "Rhapsodie," Frances Ingram, soloist, and three works by Gounod, Foote and Kern, with Grance

[Continued on page 79]



JOSEPH REGNEAS

135 W. 80th St., N. Y. City

TEACHER OF SINGING

Pupils equipped for Oratorio, Opera and Concert.



GRETCHEN MORRIS

SOPRANO

Excl. Direction, WALTER ANDERSON

62 W. 45th Street NEW YORK



MARGARET JAMIESON

PIANIST

Exclusive Direction:

WALTER ANDERSON

62 W. 45th Street New York



Photo by La Fell

Management

WALTER ANDERSON, 62 W. 45th St., New York City



Photo by Matzene

MARIE

DE KYZER

Soprano

Management, WALTER ANDERSON

62 W. 45th Street - - NEW YORK



Photo by White

IRENE WILLIAMS

Soprano

Exclusive Direction
Walter Anderson
New York



Lila ROBESON

Contralto

(Metro. Opera Co.)

Recitals - Oratorio - Concerts

Exclusive direction

Walter Anderson *New York*

ARTHUR
LOESSER
Pianist

Now Booking Season 1918-19



Personal Address

14 West 107th Street, New York

ORVILLE HARROLD

Engd

Oct. 1 to Nov. 16
and from
Mar. 3 to Apr. 5

Now booking for
Mid-Winter and Spring

Walter Anderson
62 W. 45th St. New York

JUST PUBLISHED

Sung by Mme. Homer, Cecil Fanning and other artists on tour

THE RED CROSS SPIRIT SPEAKS

Song by
HORATIO PARKER

In two keys, No. 1 F Min., No. 2 G Maj. 60c
Also Arranged for
Chorus of Mixed Voices.....15c
Chorus of Female Voices.....15c
Chorus of Male Voices.....15c
Orchestral Parts May Be Hired.

DEAR OLD GLORY

Song by
BERNARD HAMBLEN **60c.**

Also for Mixed Voices.....15c
Voice Parts Only..... 5c

PRESIDENTIAL HYMN

Song by
FRANKE HARLING **60c.**

Also for Mixed Voices.....10c
Voice Part Only..... 5c

THE ANTHEM OF DEMOCRACY

(When Wilt Thou Save the People)
By J. S. MATTHEWS

Chorus for Mixed Voices.....12c

PATRIOTIC MUSIC FOR ALL OCCASIONS
COPIES SENT ON APPROVAL

The H. W. GRAY CO., New York
Sole agents for Novello & Co., Ltd.



FLORENCE
KENISTON
Soprano

SEASON 1918-19 NOW BOOKING
Personal address: 168 W. 75th St., New York

JOHN
DALEY
PIANIST—ACCOMPANIST
Specializing in Coaching
Studio, 581 W. 161st St., N. Y. *Tel. Audubon 500*

"Won the Chief Laurels"



DAVID BISPHAM

The **"Moving and Sustaining Spirit —both as to song and action,"** in **stirring performance** of The Daughter of the Regiment, with the Society of American Singers.

The unanimous endorsement of the New York press:

World, Sept. 25th.

That David Bispham was the moving and sustaining spirit is a matter of essential fact that was to have been expected. His Sergeant Sulpice was worth going much further than Columbus Circle to see, both as to song and action.

Standard Union, Brooklyn.

Clearly, Mr. Bispham won the chief laurels of the night. His presentation of the bluff whole-souled Sergeant was most satisfying in every respect. This great baritone received an ovation.

Evening Mail.

Mr. Bispham was in excellent voice. He played the gruff old Sergeant with a vivid suggestion of the Napoleonic soldier of literature and history. His interpolated singing of the Marseillaise brought the house to its feet in a demonstration of patriotic enthusiasm as well as artistic appreciation.

Morning Telegraph.

David Bispham, recognized as one of the most accomplished actors as well as singers of American Grand Opera, is one of those most to be thanked for the auspicious beginning of the Opera Comique. He quite carried the house by storm by his magnificent Sergeant Sulpice, which he sang and acted with a powerful and well-poised authority that completely fixed the high status of the performance. His singing of the Marseillaise roused the audience to a quick frenzy of delight. The splendidly dramatic posture and gesture of the singer magnifying the glorious tones of his robust and richly colored voice.

Herald.

There was a fund of ripe humor and sterling sentiments about Mr. Bispham's performance of the old French Sergeant. Admirably disguised he looked as if he had stepped from a picture by Meissonier, and his sonorous diction and clear enunciation were a liberal education for the younger artists.

The Evening Post.

In The Daughter of the Regiment last night at the Park Theatre, when the Society of American Singers, of which Mr. David Bispham is one of the founders and officers, performed Donizetti's comic opera, Mr. Bispham showed himself to be every inch an artist. He sang well, although it was not simply his singing or even his dramatic rendition that impelled the audience to demand a repetition of the Marseillaise, a repetition which he gave with just enough new posing and gestures to make it not a mere encore, but a fresh rendering. From his first appearance as the bluff Sergeant all the way through the alternate strictness and tenderness displayed by the worthy Sulpice, Mr. Bispham was, as of yore, a model for actors, whether those who sing or speak. This counted for much last night with the alternation of dialogue and song. But the transition was managed with ease by the veteran player, who, whether singing or speaking or only listening, was never at a loss for attitude or expression or business suited to the moment. It is to be hoped that while he was being enjoyed by the audience that he was being studied by his associates.

VOCAL STUDIOS
44 West 44th Street, New York

Announcement of the exclusive management of the following Artists and Instrumentalists, who are available next season for concert, recital, oratorio and festival engagements



ROSA RAISA
The World's Greatest Dramatic Soprano

This young Polish dramatic soprano leaped into sudden fame this season as a concert singer. One of the foremost New York critics said: "Rosa Raisa has the most marvelous, glorious voice of any kind or character, barring none, which has come under my observation in many years."

VOCALION RECORDS

Concert Joint Recitals Festivals



MARY GARDEN
"Incomparable Artist"

There is nothing that can be added to what has already been said about this famous artist's ability on the operatic and concert stage. She is, without a doubt, the most gifted and versatile singing actress now living. Miss Garden will accept a limited number of concerts next season.

COLUMBIA RECORDS

Concert Opera



CLARENCE WHITEHILL

He has justly earned the title of America's Foremost Baritone owing to his continued success, not only on the operatic stage, but as a concert, recital and oratorio singer. For the past nine years he has been associated with the Metropolitan Opera Company and the Chicago Opera Company as leading baritone, singing opera in all the languages. He is one of the most popular festival artists in the country.

VICTOR RECORDS

Concert Festival Oratorio



GIACOMO RIMINI

This handsome young Italian baritone achieved instant success on the concert stage, owing to his masterful interpretation of Italian music. The beauty and harmony of his voice in duo work with Rosa Raisa, with whom he has appeared in joint recital, has been highly praised by press and public. His recent success in South America has been tremendous.

VOCALION RECORDS

Concert Joint Recital



NELLI GARDINI

Short but brilliant has been the musical career of Nelli Gardini, the eminent lyric soprano, whose operatic and concert tours, both in Europe and America, have earned for her wide renown among the music lovers of the world.

Gifted with a beautiful natural voice, rich and full of color, of great range and brilliancy, of striking personal appearance, gracious manner and magnetic charm, Miss Gardini has a wonderful musical career before her.

Concert Recital



GERMAINE MANNY

This charming French-Canadian soprano made her debut at the Paris Grand Opera in "William Tell," in 1916. Maestro Campanini, General Director of the Chicago Opera Company, engaged her to create the leading soprano part in Lazzari's new opera, "Le Sauteriot," in which she achieved considerable success last season in New York. She has an unusually rich voice of wide range and makes a specialty of French "Chansons" and operatic arias, as well as singing in Italian and English.

Concert Opera Recital



WARREN PROCTOR

His pure lyric tenor voice and a wide musical experience has brought this artist great popularity in a comparatively short time. He is considered one of the most interesting of the young American recitalists, and has a larger repertoire of oratorios than any other tenor. His recent success at Carnegie Hall, New York, has placed him in the front rank as a concert singer.

COLUMBIA RECORDS

Recital Oratorio Concert

ELIZABETH CAMPBELL

A Canadian singer who has a voice of remarkable range, of exquisitely even and melting quality. She has had an artistic experience such as has fallen to the lot of few young singers.

In addition to her wonderful voice and artistic attainments, she has personal beauty and magnetism.

Miss Campbell has just finished a successful season of opera in Pittsburgh and Philadelphia, where she has been acclaimed by public and press owing to her superb art of singing, histrionic ability and charming personality on the stage.

Opera Concert Recital





IRENE PAVLOSKA

A gifted mezzo soprano, whose entrance into the field of song recital is only a fitting culmination to her brilliant career as an operatic artist. The young Polish-Canadian artist has enjoyed a meteoric success in both light and grand opera. She exhibits the same artistic qualities that caused her to excel in her operatic career, the warm, fresh purity of voice, the clear diction, and the brilliant, intelligent, impassioned interpretations through which she became endeared to a multitude of hearers.

Concert Opera Recital



MARGUERITE FONTRESE

Marguerite Fontrese, owing to her great beauty and majestic presence, was selected for Forringer's Red Cross Poster, "The Greatest Mother in the World," which has attracted widespread attention here and abroad.

She possesses a wonderful mezzo-soprano voice, and many who have heard her declare her to be destined for a great career on the operatic and concert stage.

Opera Festival Concert



MAX GEGNA

Max Gegna is one of the few 'cellists of distinction who has himself chosen the instrument over all others. Perhaps it might be better said that the 'cello chose him.

On the occasion of his New York recitals he invariably received glowing tributes from the press and public alike, and is considered one of the most popular instrumentalists in this country today, a fact proven by the many engagements now booked for him for next season. He is an artist of considerable merit and his tone has a warm intonation with a splendid technic and graceful style in his work.



FRANCESCA PERALTA

An American soprano who, for the past two seasons has sung leading roles with the Chicago Opera Company.

Last summer she sang in spectacular performances of "Aida" in St. Louis and "Pagliacci" to audiences of 20,000 people.

She is a singer of taste and refinement, possesses every quality to make a successful career on the operatic as well as on the concert stage. She is in great demand for concerts this season and is engaged as soloist with the St. Louis Symphony Orchestra.

Concert Opera Festival

PIERRE HENROTTE
Belgian Violinist

EMMA NOE
Soprano

KOSCAK YAMADA
Japanese Conductor and Composer

WINIFRED BYRD
America's Wonder Pianist

Mason & Hamlin Piano used by the above artists for their concert and operatic work

JULES DAIBER (CONCERT BUREAU) Aeolian Hall, Suite 1130-1131—33 West 42nd Street, New York

TELEPHONE 3452 VANDERBILT

CHICAGO TO FEAST ON RICH OPERATIC AND SYMPHONIC FARE

[Continued from page 75]

Kerns singing the solos. In all fifty-four works are contemplated.

Several choruses recruited from the foreign born population include the Swedish Choral Society, Edgar Nelson, conductor, and several German organizations of greater or less dimensions, directed by William Boeppler and Karl Reckzeh. No announcement has come regarding the plans of these.

Business Firms Foster Art

Important concerts are given each year by organizations whose membership is drawn from the great commercial firms of the city. The Commonwealth Edison Orchestra of 100 members gives monthly popular concerts at Orchestra Hall under the direction of Morgan L. Eastman, as well as two programs of more serious nature annually. A large chorus has recently been recruited from the same organization. Others whose appearances become regular features are the male chorus of the Bell Telephone Company, Daniel Protheroe, conductor; the Marshall Field & Company Choral Society, Thomas A. Pape, conductor, and the Carson, Pirie, Scott & Company Choral Society, D. A. Clippinger, conductor.

The Marshall Field & Company Choral Society, Mr. Pape says, will give no novelties this year. He will offer Elgar's "Light of Life." Among the choruses will be Gounod's "By Babylon's Wave" and "Ye Nations Offer to the Lord," by Mendelssohn. The artists have not been selected up to the present time. Mr. Pape has a well balanced chorus of about 200 voices.

Influence of the Clubs

There are many musical clubs and societies which take an important part in the musical life of Chicago. Public



Frederick J. Wessels, Manager of the Chicago Orchestra and Other Local Musical Enterprises

concerts are given by some, others confine their activities to meetings of their own membership, and the sum total of their influence is larger than is generally reckoned. Among them are the Artists' Association, Edgar A. Nelson, president; Woman's Musical Club, Mrs. Harrison G. Wells, president; Friday Evening Club, George L. Tenney, musical director; Musicians' Club of Chicago, Mrs. Calvin A. Whyland, president; Society of American Musicians, Henry Purmort Eames, president, and the music study class of the Arche Club,



Eric De Lamarter, Acting Conductor of the Chicago Symphony Orchestra

Adah Bryant Buckingham, chairman.

In addition, music departments are maintained by the Chicago Woman's Aid, Chicago Woman's Club, North End Club, West End Woman's Club, Woman's Club of Austin, Englewood Woman's Club and Woman's Club of Evanston.

Sponsor Civic Music

The Civic Music Association has for several seasons made a point of bringing music to the various sections of the city whose residents find it difficult or impracticable to come to the better advertised concerts in the loop districts. To this end local choruses are organized for public appearances in the various small parks and community centers. In addition many soloists and chamber music organizations donate their services to appear in the same places, and meet with fine and inspiring response. The work of directing and organizing these many concerts is in the hands of Herbert E. Hyde, who is also the conductor of the Musical Art Society.

In one respect the musical life of Chicago is unique. It does not fade away gradually as the warm weather approaches. On the contrary it has two features which come only in the warm weather, not only of great worth in themselves, but operating as a definite valedictory to the season. In the last days of May and the first of June there is a giant music festival given in the great Patton Gymnasium of Northwestern University, Evanston. This week of music is under the energetic management of Carl D. Kinsey.

In July and August occurs ten weeks of summer opera of a very high class at Ravinia Park, twenty-two miles from the heart of the city near the shore of Lake Michigan. This season of opera is under the direct personal care and supervision of Louis Eckstein, president of the Ravinia Company. The course began in a modest way over a decade ago, and displays the healthy symptom of constant growth. At present it enlists the services of some of the greatest and best known singers and conductors of the country.

EDWARD C. MOORE.

Central Michigan Normal School
Mt. Pleasant, Mich.

George Edwin Knapp

Director Department of Music

On leave of absence for service with War Department Commission on Training Camp Activities as Army Song Leader, Camp Pike, Ark.

BRANSCOMBE'S PRIZE SONG

Composer Sets Text by Margaret Widdemer Dedicated to W. C. C. S.

Gena Branscombe, American composer, is the winner of the competition conducted by the National Patriotic Song Committee to compose the music to Margaret Widdemer's poem, "Every Town's Your Home Town," dedicated a few months ago to the War Camp Community Service of the War and Navy Departments Commission on Training Camp Activities.

When the National Patriotic Song Committee was asked by the War Camp Community Service to conduct this competition on account of the high value they set on Margaret Widdemer's poem, the committee wrote to sixty-three of its composer members asking them to compete. Thirty-one manuscripts were submitted, under assumed names, according to the conditions of the competition, and a jury of seven members, headed by Yvonne de Tréville, chairman of the New Music Committee, heard the compositions and announced the winner.

Gena Branscombe has already published eighty songs, four song cycles, a Violin Suite, fourteen part songs for women's voices, three Piano Suites and a Festival Overture for symphony orchestra, which was first played at the MacDowell Festival at Peterboro, N. H.

The entire rights of the song and music go, by agreement, to the War Camp Community Service, which will publish the composition.

CARUSO SKETCHES WILSON

Tenor Will Give Picture of President to Largest Loan Buyer of Oct. 18

In the midst of his activities, operatic, moving picture and Liberty Loan, Enrico Caruso has found time to draw a pen and ink sketch of President Wilson, which he has presented to the outdoor activities division of the Liberty Loan committee. This sketch will be displayed in various prominent places throughout the city and will be finally given to the largest purchaser of Liberty Bonds during the committee's thirty-six hour drive beginning on the morning of Oct. 18.

A string attached to the drawing, and one that should attract men and women of large means, is the stipulation that, if the sketch is the means of selling bonds to the extent of $50,000, President Wilson will autograph it for the purchaser.

KUBELIK BUYS LARGE ESTATE

Noted Bohemian Violinist and Millionaire Now Owns Prince's Home

Jan Kubelik, the Czech peasant-born violinist virtuoso, and his wife, the former Countess Kalman Czaky of Hungary, have just purchased for the sum of a million dollars the great Hungarian estate of Prince Otho of Windischgraetz and of his imperial wife, Archduchess Elizabeth of Austria, only child of the ill-fated Crown Prince Rudolf.

The violinist amassed a colossal fortune by means of his playing and by making investments. His wife also is wealthy.

The People's Liberty Chorus held a meeting recently at the High School of Commerce, New York, to organize its Liberty Loan drive activities.

AUER FINDS HIGH STANDARD OF TALENT IN CHICAGO COLLEGE



Leopold Auer in Grant Park, Across the Street from His Studio in the Chicago Musical College

CHICAGO, Oct. 5.—Prof. Leopold Auer, most famous of all violin instructors, has added his testimony to that of Oscar Saenger, Herbert Witherspoon and various other well-known pedagogues to the effect that pupils worth while teaching are to be found at the Chicago Musical College.

"I was very agreeably surprised," said Professor Auer recently, "to find what a high standard of talent was waiting for me in Chicago. I came here to teach a term of six weeks; I found that thirty lessons a week were registered for me, all that I can possibly take care of and, with a very few exceptions, they are pupils of the most undoubted ability.

"They were so well advanced that I felt justified in allowing two of them to play in the first Saturday morning recital given by pupils of the Chicago Musical College. Two more will follow on the next recital, and unless I am greatly mistaken, at least two will appear in each successive performance as long as I am in Chicago.

"Not only that, but I have been very well treated during my stay in the city. A very convenient and comfortable studio was assigned to me, and the management of the college has been considerate and kindly in every way. Pupils are here on time, just when I am notified that they will be present, and the whole machinery moves efficiently and smoothly. All that I am asked to do is to teach, and all the outside details are taken away from me just as much as it is possible to be done. You may say for me that I am very glad to have been here."

Hartridge Whipp IS SINGING

Fate of the Flim-flam by Bergh
Bag of Whistles.....by Crist
Witch Woman.....by Taylor
Deep River.....by Fisher
Under the Greenwood Tree by Busch
A Gift.....by Huerter
The King.....by Foster
Song of the Timber Trail...by Avery
Remember me when I am gone away.....by Treharne

MR. FORTUNE GALLO, IMPRESARIO OF THE SAN CARLO GRAND OPERA COMPANY, PRESENTS HIS COMPLIMENTS TO THE AMERICAN MUSICAL PUBLIC.

HE DESIRES TO EXPRESS HIS APPRECIATION OF THE EXTRAORDINARY PATRONAGE AND WHOLE-HEARTED ENTHUSIASM ACCORDED HIS COMPANY IN NEW YORK, WHERE THE PUBLIC INTEREST CAUSED THE ORIGINALLY PLANNED THREE-WEEKS' SEASON TO BE EXTENDED TO A FOUR-WEEKS' SEASON.

HE EXTENDS HIS THANKS ALSO TO THE PUBLICS OF QUEBEC AND MONTREAL, WHERE, MORE RECENTLY, THE COMPANY HAS BEEN SO CORDIALLY RECEIVED.

THIS REMARKABLE INTEREST AND SUPPORT ARE GRATIFYING TO THE MANAGERS AS WELL AS TO THE ARTISTS CONSTITUTING THE COMPANY.



MUSICAL PHILADELPHIA SEES "VICTORY YEAR" AT HAND

Confident Belief Prevails That Season Will Equal, and Probably Eclipse, Its Predecessor—Symphony's Programs Take Into Account War-time Atmosphere and Exigencies—Stokowski Men's Tours Limited in Radius — Anticipate Brilliant Metropolitan Opera Season—Many Famous Artists to Visit Quaker City—Important New Musical Bureau Established — Work of the Clubs

PHILADELPHIA, Oct. 12.—This is to be "victory year," musically, in Philadelphia. Activity among organizations and individual artists on every hand is marked, and the confident belief prevails that the public response will be no whit less this season than last; if anything, will probably exceed it.



Thomas C. Hill,
MUSICAL AMERICA'S Correspondent in Philadelphia

Last year, as noted by MUSICAL AMERICA, was in Philadelphia a drive "over the top." The "drive" has succeeded, and admirably. Anyone who calls upon those upon whom rests the responsibility for the coming season of musical events will quickly find much more optimism than pessimism. The spirit of music for music's sake is here, the same as the spirit of the Liberty Bell—and it will ring equally true.

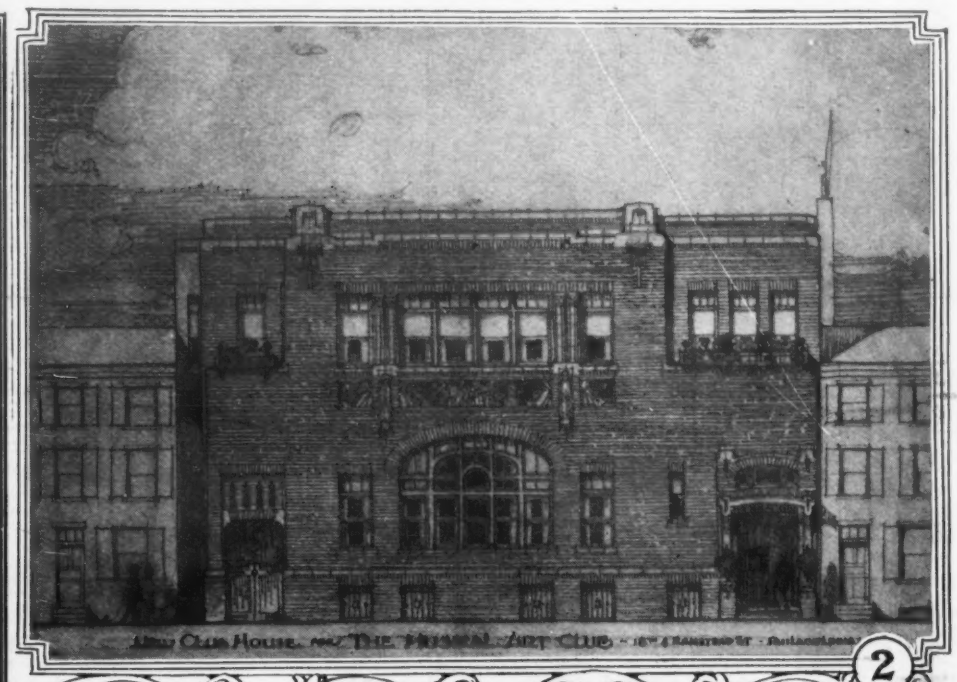
For those, however, who like the concrete, or who, in the parlance of our nationalism, are said to be "from Missouri," merely a glance at the demand for the seats at the forthcoming season of concerts by the Philadelphia Symphony Orchestra concerts and the operas to be produced by the Metropolitan Company of New York, should suffice as a convincing argument of the sincerity of purpose and popular appeal music holds in the city of Brotherly Love. And, after all, the box office is a splendid barometer.

Sources of Philadelphia's Music Supply

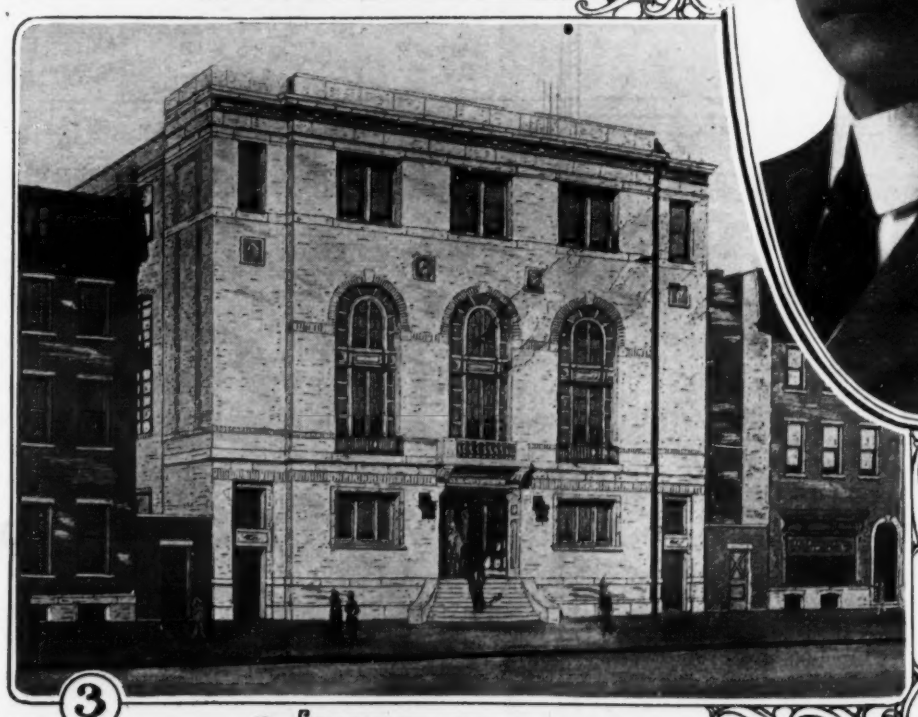
Philadelphia Symphony Orchestra
Season by Metropolitan Opera Company
Visits by Boston and New York Symphony Orchestras
New Musical Bureau Headed by Mrs. Yarnell, Mr. Judson and Mr. Mattson
Visits by Many Famous Artists and Musical Organizations
Chamber Music Association
Series of Monday Musicales at Bellevue-Stratford
Friends of Music and Art
Fortnightly Club
Symphony Club Orchestra
University Extension Society



1



2



3



4



5

Men and Structures of the Hour in Musical Philadelphia: No. 1—Leopold Stokowski, Conductor of the Philadelphia Orchestra (Photo by Haeseler). No. 2—New Club House of the Musical Art Club, Eighteenth and Ranstead Streets, Philadelphia. No. 3—Proposed Building of the Musicians' Club of Philadelphia. No. 4—Herbert J. Tily, President Philadelphia Music League (Photo by Evans Studios). No. 5—Wassili Leps, Director of Song Leaders of the "Liberty Sing" Commission of Philadelphia, Who Has Done and Is Doing Much to Foster the Community "Sing" Movement. His Symphony Orchestra Also Proved Much of an Attraction at the Willow Grove Park Concert Series the Past Summer

The Symphony's Plans

The management of the Symphony Orchestra has so arranged its program as to fit with the exigencies of war. The programs will appeal to a more diversified interest, while the assisting artists chosen are of such character as to attract immediate attention. The orchestra views most seriously the government ruling that it is, as are all others of its kind, "essential" to war work. Hence the response. Twenty-five pairs of concerts will be given in the Academy of Music, as in previous years, and the famous hall promises to be fully as well filled as if no war were on.

In addition it is planned to give a set of Sunday concerts, six in number, with the support of the city, financially, through an appropriation by Councils of $10,000. Alexander Van Rensselaer, president of the Orchestra Association, has put the innovation to Mayor Smith, who, in turn, has transmitted it to Councils, with the result that it is likely to receive approval.

Meanwhile, during the year the endowment fund of the orchestra has approximated $800,000 of the million aimed at. Better still, most of the sum to-day is invested in Liberty Bonds. Thus another close connecting link has been welded between music and patriotism. Moreover, the orchestra this week opened a booth for sale of Liberty Bonds in front of the Union League, on South Broad Street, under direction of Mme. Olga Samaroff, wife of Leopold Stokowski, its conductor. Thus it is doing its bit. But even this is not all. Six of its players already are in service, and probably more will be called to the colors under the new draft. Nevertheless the management, as is pledged by Arthur Judson, its business representative, promises to see that the organization is maintained at its full quota of ninety-six not including conductor or librarian. And to revert to the cold question of success the sale of advance season tickets is good.

In addition to this outlook the Boston Symphony organization has reserved dates for its customary five visits to the city, while Walter Damrosch and his organization have pre-empted three evenings. Last year the New York Symphony palyed here in the afternoon. This year it will play here in the evening, as follows: Nov. 27, Jan. 22, and Feb. 26.

Stokowski's Soloists

As for soloists, the Philadelphia Symphony has signed for such artists as Carlo Liten, who opens the season on Oct. 25 with a recital of war poems, given to the music of Elgar. Then there are Henri Casadésus, founder of the Société des Instruments Anciens and player of the almost forgotten viole d'amour; Alfred Cortot, the French pianist; Toscha Seidel, the Russian violinist; Maggie Teyte, Marcia Van Dresser, and Edwin Evans. These are the newcomers. Among the more familiar artists engaged are Ossip Gabrilowitch, Jacques Thibaud, Olga Samaroff, Efrem Zimbalist, Margaret Matzenauer, Josef Hofmann, Povla Frijsh, Hans Kindler, Harold Bauer and Thaddeus Rich.

Tours by the orchestra this season have been limited to those cities within easy reach of Philadelphia, in order to comply with the orders of the Railroad Administration, with the exception (an important one) of one tour to Toronto, Canada, for which the Canadian Government interceded with the United States Government to provide rail accommodations from Cleveland to Toronto and back to Philadelphia, that the orchestra might appear in the annual festival of the famous Mendelssohn Choir.

The usual five pairs of concerts will be given in Pittsburgh, Washington, Baltimore and Wilmington. In Cleveland the number has been increased to three and in Oberlin, Ohio, to two.

The Metropolitan Season

William Guard, the genial press representative of the Metropolitan Opera forces has paid his customary fall visit to Philadelphia, viewed the prospects and expressed himself as entirely satisfied with the outlook. "All indications point to another successful season here," he said. "Our subscribers are showing their faith by renewing their subscriptions with most satisfactory promptitude. There also is considerable demand for

[Continued on page 83]



The TOLLEFSEN TRIO

CARL H. TOLLEFSEN, *Violin*
Mme. SCHNABEL TOLLEFSEN, *Piano*
MICHEL PENHA, *Violoncello*

Season 1918-19

Management: WINTON & LIVINGSTON, Inc.
840 Aeolian Hall
New York

John Powell

America's Master Pianist



Exclusive Management:
Winton & Livingston, Inc.
Aeolian Hall, New York, N. Y.

STEINWAY PIANO

Mme. NIESSEN-STONE
MEZZO CONTRALTO
Formerly with Metropolitan Opera Company
(Nine Years Leading Teacher at Institute of Musical Art, New York)



Available for Concerts and Recitals

Management: Miss Annie Friedberg, 1425 Broadway, New York

Mme. NAMARA, Soprano, Chicago Opera Association says:

"Mme. Niessen-Stone has the rare gift of being able to impart to her pupils the knowledge of the fundamental principles of correct voice production based on perfect breath control."

Studio: 50 West 67th Street, New York

"A Particularly Successful Recital Artist"

Mabel Beddoe

Canadian Contralto

Washington, D. C., Times:

. . . Seldom does one hear a voice of such individual loveliness, such rich and luminous timbre as that of Mabel Beddoe.

. . . Her voice is deep, resonant, round; it has velvet and color in it. Her sustained tone gives a vibrancy to the music, and her full voice has real splendour.



Available for
Concerts, Oratorios and Recitals.

Exclusive Management
ANNIE FRIEDBERG
Metropolitan Opera House Bldg., New York

FRIEDA HEMPEL



Principal Soprano

of the

Metropolitan Opera Co.

"The Voice Supreme"

Concert Tour After
Close of Opera Season
February 11, 1919

For Remaining Dates Address:

WINTON & LIVINGSTON, INC., AEOLIAN HALL, NEW YORK, N. Y.

Steinway Piano used

(a) **Paul Ambrose**
34 North Clinton Avenue, Trenton.
Piano, Organ and Musical Theory.

Eleanor Armstrong
Piano—Harmony.
131 4th Avenue, East Orange.
'Phone: Orange 688-J.

(i) **Lillian E. Aronson**
Certified Teacher of Shepard School of Music, Orange.
Residence Studio: 1280 Oakwood Avenue, Lyons Farms.

Nellie Baldwin
Residence Studio: 65 Chestnut Street, East Orange.
'Phone: Orange 3753-J.

(a) **Sidney A. Baldwin**
Pianist, Organist and Director, Instructor and Coach.
Studio: 847 Broad St., Newark.
'Phone: Market 1424.

(i) **Marguerite Behrlé**
Pianist—Teacher.
537 Bloomfield Ave., Montclair.

George Benz
Piano, Organ and Harmony.
Studio: 174 Broadway, Paterson.
'Phone: 1182-R.

(a) **Alexander Berne**
Pianist
Pupil of and endorsed by the late Rafael Joseffy.
Metropolitan Opera House Building.
Newark Studio: 847 Broad Street.

Charlotte Beissert
45 Academy Street, Newark.

(a) **Mrs. Bula Caswell Blauvelt**
Concert Organist, Teacher of Piano.
Studio: 57 Gardner Ave., Jersey City.
'Phone: Bergen 143-W.

May A. Bock
Piano—Harmony.
44 Millington Ave., Newark.

(a) **J. Belle Boltwood**
144 Mercer Street, Jersey City.
'Phone: Montgomery 3434.
New York Studio: 220 Madison Ave.

(a) **Mrs. Clara A. Brown**
400 Bellevue Ave., Hammonton.
'Phone: Keystone 702.

Mrs. Theodora M. Brown
36 Cottage Street, South Orange.
'Phone: Orange 676-J.
Mason's Touch and Technique.

(a) **Bernita Earl Budenbender**
225 Union Street, Jersey City.

(i) **Muriel Collins**
211 West 4th Street, Plainfield.
'Phone: 2045.

(i) **Elsie Littell Condit**
Successor to Lillian Jeffreys Petri.
Petri Studios: 847 Broad St., Newark, and 53 Willowdale Ave., Montclair.
'Phone: 2402-W.

(a) **George Allen Dobbins**
Piano—Organ—Harmony.
Residence-Studio: 342 Woodside Ave., Newark.
'Phone: B. B. 8848.

(a) **Samuel Dunk**
Studios: Bridgeport, N. J., and 20 South 18th Street, Philadelphia, Pa.

(a) **John Festeneck**
Residence-Studio: 50 Llewellyn Ave., Hawthorne.
Pianist, Organist and Musical Director.
Classes in Paterson and Ridgewood.

(a) **Ellen Vinton Ford**
Studio: 18 Kings Highway, West Haddonfield.
'Phone: 151.

Theodora Freeman
40 St. Paul Ave., Newark.

(a) **Gertrude H. Hale**
B.M., A.A.G.O.
Organist and Director. Teacher of Piano, Organ. Opera Lecture Recitals a Specialty.
41 Clinton Ave., Maplewood.
'Phone: South Orange 641-M.

(i) **Lauretta Hale**
123 Cleveland Avenue, Orange.
Certified Teacher of Shepard School of Music, Orange.

Arthur H. Herrmann
24 Mission Street, Montclair.
'Phone: 2157-J.

(a) **Chauncey S. Hickok, 2nd**
Organ, Piano and Harmony.
20 Summit Avenue, Summit.
'Phone 1115-W.
Y. M. C. A. Service Season 1918-1919.

Rosalie M. Hirshberg
Downtown Studio: 847 Broad Street; Residence Studio: 53 Osborne Terrace, Newark.
'Phone: Waverly 1396.

(a) **George A. Jahn**
Pianist, Organist, Musical Director.
Residence Studio: 202 Lexington Avenue, Passaic.

(i) **Clara L. Karner**
1009 Prospect Avenue, Plainfield.
'Phone: 1376-J.

(a) **Helene A. Koch**
Residence Studio: 113 Ellshemius Avenue, Arlington.
Certified Teacher of Virgil Piano School.

Some of the Most Representative Piano Teachers of New Jersey who are Using the

Progressive Series
of
Piano Lessons

LEOPOLD GODOWSKY
Editor-in-Chief

THIS WORK has been universally adopted and endorsed by our leading piano instructors, conservatories and public school authorities.

It involves no sacrifice of personal preference in teaching methods—no loss of individuality. But it provides a well-ordered, authentic study course with carefully selected teaching material.

Special Representative for Northern New Jersey and Greater New York—

ISIDOR MENDEL
400 BELMONT AVE. NEWARK, N. J.

For full particulars address Dept. A

ART PUBLICATION SOCIETY
ST. LOUIS, MO.

[Names marked (a) are those of graduate teachers—those marked (i) are intermediate teachers]

Gussie Levin
269 Hamilton Avenue, Paterson.

Edna M. Lind
Residence Studio: 43 Dover Street, Newark.

Mrs. Elizabeth Hess Mara
344 Avenue C, Bayonne.
'Phone: 1684.

Marie E. C. Marr
49 Walnut Street, Roselle Park.
'Phone: Roselle 4179-W.

Evelyn G. Meeker
15½ Speedwell Place, Morristown.
'Phone: 691-J.

(a) **Elsa A. Meyer**
Piano and Organ.
3 North Sovereign Street, Atlantic City.

(a) **Frederic A. Mets**
Director of Music.
Centenary Collegiate Institute, Hackettstown.
Studio: 1013 Carnegie Hall, New York.
At present training in the Student Army Training Corps at Columbia University.

J. L. Minier
Pianist and Organist.
361 Hunterdon Street, Newark.
'Phone: Waverly 6618.

(a) **Lillian Jeffreys Petri**
Now with the Ellison-White Conservatory of Music, Portland, Oregon.

(a) **Amelia Porter**
78 North Bridge Street, Somerville.
'Phone: 169-R.

(i) **Charles Harold Pool, Jr.**
109 Mt. View Avenue, Nutley, and 244 Mt. Pleasant Avenue, Newark.
(Now in Service.)

(a) **Emma A. Price**
Piano, Harmony, Orchestration and Kindergarten Music.
Studios: 416 Lippincott Avenue, Riverton, 'Phone 242-N, and 438 Conley Avenue, West Collingswood.

(a) **Irving F. Randolph**
Concerts—Pianist—Instruction.
Studios: 24 Park Place, Newark.
'Phone Market 9676.
19 Columbia Avenue, Newark.
'Phone: 1787-R.

(a) **Carl M. Roeder**
Piano—Theory—Teachers' Training.
607-608 Carnegie Hall, New York.
Newark (Wednesdays), 136 Roseville Ave.

(a) **Otto K. Schill**
Concert-Violinist—Author-in-chief of Keller & Schill's School of Virtuosity for Violin. (Published by G. Schirmer, Inc.)
Studio: 16 Stirling Street, Newark.

(a) **The Shepard School of Music**
Training School for Piano Teachers and Performers—A. Agnes (Mrs. F. H.) Shepard, Florian A. Shepard.
Twenty-eighth Season. Orange.

(a) **L. Marie Seitz**
Residence-Studio: 187 South 7th Street, Newark.
'Phone: Market 2471-J.

(a) **Alvah V. Sidner**
Mus. Doc.
Pianist, Organist, Musical Director.
Studio: 244 Mt. Pleasant Avenue, Newark.
Residence-Studio: 110 North 14th Street, East Orange.
'Phone: Orange 5639.

(i) **Florence Belle Soulé**
Lyric Soprano. Voice Culture and Piano.
6 North 19th Street, East Orange.
'Phone: Orange 4215 J.
427 56th Street, Brooklyn, N. Y.

Edith Ross Stahl
124 South 8th Street, Newark.

(a) **Mrs. Alice M. Switzer**
76 Vernon Terrace, East Orange.
'Phone: Orange 4638.
Church Organist.

(a) **Evalyn Quick Tyson**
Organ and Piano.
118 Osborne Avenue, Margate Park, Atlantic City.

Edna E. Tilley
38 Bedford Street, East Orange.
Also Classes in Dodd-town.
'Phone: Orange 1466-M.

(a) **Helen C. Van Buren**
Piano and Harmony.
Studios: Orpheus Hall Paterson; Library Hall, Ridgewood.
Residence: 427 Ellison Street, Paterson.
'Phone: 1871-J.

Signe H. Westlund
211 Morris Avenue, Summit.
'Phone: 418-J.

(a) **May Vincent Whitney**
Babcock Building, Plainfield.
(Was the first teacher in New Jersey to adopt the "Series.")

(a) **Jane Whittemore**
Piano, Organ, Harmony. Organist First Baptist Church, Elizabeth.
Studio: 1259 Waverly Place.

Linda Wright
161 Harrison Avenue, Jersey City.
'Phone: Bergen 384.

(a) **Ella Ainley Wrigley**
Piano—Harmony.
122 Broad Street, Newark.
'Phone: B. B. 3214.

(a) **Louise Wylde**
13 Sidney Place, Newark.
'Phone: Market 4194-M.

MUSICAL PHILADELPHIA SEES "VICTORY YEAR" AT HAND

[Continued from page 83]

subscription seats by music-lovers who heretofore bought only from performance to performance."

Mr. Guard added that Mr. Gatti-Casazza, general manager of the Metropolitan, wished it to be distinctly understood that the same high standards which have characterized performances in Philadelphia in recent years would be scrupulously maintained, and that the operas given here would be identical with their performances in New York. Virtually all the old favorites, including Caruso and Farrar, have been re-engaged. "Caruso was never in better spirits and voice," smiled Mr. Guard. "Marriage evidently agrees with him."

For the opening opera, set for Nov. 19, Mr. Gatti has selected the modern and spectacular French work, "Marouf," with its Arabian Nights theme. It will be a welcome change from "Aïda," so often utilized to start the season. Mr. Gatti further plans, Mr. Guard announced, to bring over as many novelties in addition to standard works as is possible. Much interest is evinced in the three new one-act operas by Puccini, said to be in the composer's finest style, also in the two new one-act American operas by Joseph Breil and Adam Hugo, all of which it is expected will be sung here.

A New Musical Bureau

An event, though quiet in itself, but which nevertheless is in inverse ratio in importance to its very quietness, is the establishment here of a new musical bureau, the heads of which are Mrs. Harold E. Yarnell, Arthur Judson and Louis A. Mattson, with Mr. Judson as directing agent. This bureau already has contracts for the season with such artists as Lucien Muratore, the Navy Quartet from the Great Lakes Training Station at Chicago, the Société des Instruments Anciens, the Rich Quartet, Berkshire String Quartet, Flonzaley Quartet and Schmidt Quartet. Muratore, under its management, is now filling a roundelay of engagements on the Pacific Coast and is expected to fill another equally active series of engagements on the Atlantic shore upon the close of the opera season.

Incidentally, Mr. Judson has been elected a member of the board of directors of the National Association of Musical Managers, thus advancing Philadelphia to the plane of the first class in musical management.

In addition to the artists already mentioned as under Mr. Judson's management there also are Mme. Olga Samaroff, pianist; Povla Frijsh, soprano; Alfred Cortot, the French pianist, who will make his first visit to America; Mlle. Madelaine Brard, painist, who won the honor prize at the Paris Conservatoire; Henri Casadésus, viole d'amour; Hans Kindler, 'cellist, and Maurice Dumesnil, pianist. Besides these Alexandre Debruille, violinist, and Georges Truc, pianist, have been engaged as assisting artists with Muratore. They are young French musicians released from service because of disabilities sustained under fire. Both are first prize students of the Paris Conservatoire, and already have won praise at several appearances in America.

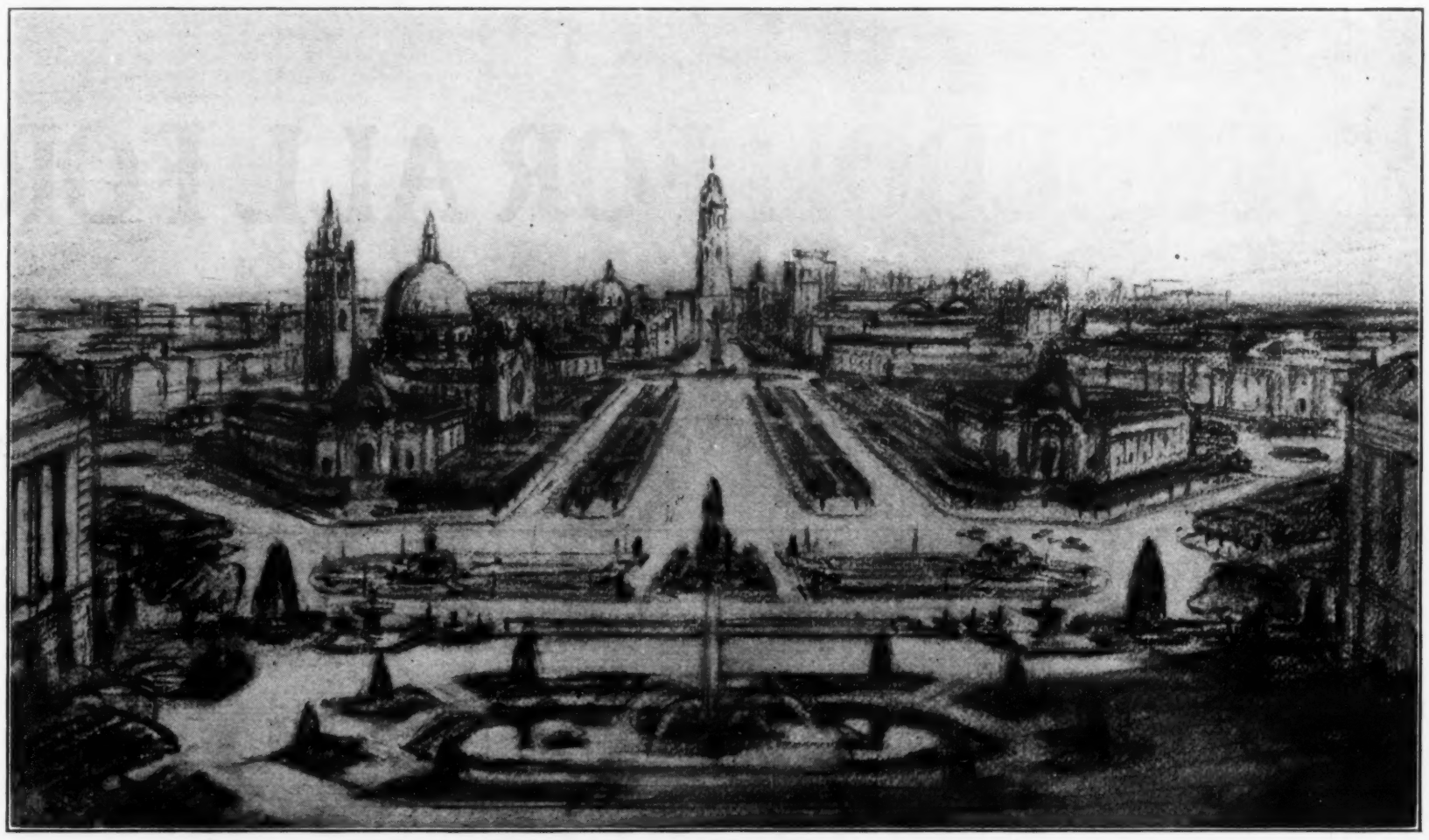
The Chamber Music Association of Philadelphia, whose concerts are open only to members and are held on Sunday afternoons in the ballroom of the Bellevue-Stratford, will commence its season Nov. 17 with the Navy Quartet from the Great Lakes Training Station. It also has engaged the Rich Quartet for Dec. 1, Flonzaley Quartet for Dec. 15, Schmidt Quartet for Dec. 29, Société des Instruments Anciens for Jan. 19, Berkshire String Quartet for Feb. 2, Société des Instruments Anciens for Feb. 16 and the Flonzaleys for March 9. The association anticipates an even more brilliant season than last, which was its initial one.

To Aid Patriotic Cause

The series of Monday Musicales, also held in the Bellevue-Stratford, will be of patriotic as well as artistic interest this year, as they will be given for the benefit of the American Friends of Musicians in France. Owing to many of those attending being occupied actively in war work during the morning hours, the recitals will be held this season at three in the afternoons. Artists already engaged comprise Muratore, with MM. Debruille and Truc; Mme. Samaroff, Hans Kindler, Cortot, Lorraine Wyman, soprano, with Howard Brockway, pianist-composer, in a series of "Lonesome Tunes"; Madelaine Brard and Maurice Dumesnil, French pianists, and Florence Macbeth, coloratura soprano; Mme. Gills, Marcia Van Dresser, Casadésus, and Mme. Frijsh.

A unique feature in musical war-time activities was the opening, in front of the Union League on South Broad Street, of a Liberty Loan booth under the auspices of the Philadelphia Symphony Orchestra and directly managed by Mme. Stokowski and the women's committee of the orchestra. The enterprise proved an immediate success, and friends of the organization as well as many hundreds of passers-by bought bonds there. Members of the brass choir of the orchestra lent valuable aid by playing at the booth.

Another activity of the feminine aids of the orchestra has been the painting and presentation of an entirely new stage setting for use at the concerts in the Academy of Music. More than a year ago the West Philadelphia branch of the women's committee of which Mrs. L. Howard Weatherly is the president, offered to raise a sum large enough to procure for the orchestra a more artistic setting. The ladies were most successful in their project and have been able to obtain a background, wings and flies of best workmanship and material, designed by Anton Albert, a young Dutch artist of this city. Leopold G. Seyffert, the noted portrait painter, also of this city, co-operated in an advisory capacity.



SITE OF PHILADELPHIA'S TEMPLE OF MUSIC

War temporarily has impeded the development of the new Parkway in Philadelphia, but work is to be resumed upon it as soon as circumstances permit. The scheme is a large one and includes among its numerous projected buildings one to be devoted to music in its highest estate. The prospective Parkway to-day is shown by the above photographs



The Academy of Music, Principal Musical Auditorium of Philadelphia, Where the Philadelphia Orchestra and the Leading Visiting Orchestras Give Their Concerts

Orchestra 100 Per Cent American

Stress is laid by the orchestra management on the fact that its personnel is one hundred per cent American. Following passage of the Alien Enemy Act an inquiry disclosed only eight "enemy aliens" among the ninety-five musicians then comprising the organization. These eight all have been replaced by native or naturalized Americans with the sole exception of Daniel Bonade, first clarinetist, who is French-Swiss and a native of Geneva. Several of the Frenchmen in the orchestra have war records, notably Marcel Tabuto, first oboist, and Lucien Cailliet, third clarinetist, both of whom served their country in the army, and after being physically incapacitated were honorably discharged and permitted to return to this country. Six of the younger members are now serving in the United States Army. Incidentally, Mr. Stokowski, the conductor, is of Polish-Irish ancestry, was born in London, and in 1905, when he came to this country, took out his first papers and in due course of time became a full citizen. It further is a coincidence that Emile Ferir and André Marquarre, formerly first viola and first flutist, respectively, of the Boston Symphony, but now with the Philadelphia organization, are both native Belgians and naturalized Americans.

Two widely known Russian violinists, Mischa Elman and Jascha Heifetz, are scheduled to play here this month, the former at the Metropolitan Opera House on Oct. 23, and the latter at the Academy of Music on Oct. 30. Elman will appear under the auspices of the Friends of Music and Art, a new organization which intends featuring artists of the younger generation.

Rehearsals have been begun by the Fortnightly Club under direction of Henry Gordon Thunder, who has been the club's conductor for the past five years. Although a number of its members have responded to the call to service, new incoming material, together with the holdover members, it is thought, will provide a chorus of men sufficient to maintain the

[Continued on page 87]

THE WITMARK BLACK AND WHITE SERIES

"The American Marseillaise"

FREEDOM FOR ALL FOREVER

By Lieut. B. C. Hilliam

A Timely Song For All Programs and All Occasions





A stirring song of great power and dignity that will thrill any audience with patriotic fervor. It is without question the most notable patriotic song of the day. Being sung by Margaret Abbott, Charles Norman Granville, Orville Harrold, Charles Harrison, Florence Macbeth, Fred Patton, Reinald Werrenrath, Clarence Whitehill, and other artists of national repute.

Published in the following keys: Eb (Bb to C), F, G, Bb.

COPIES SENT TO ARTISTS FREE UPON REQUEST
STATE KEY DESIRED

M. WITMARK & SONS, DEPT. "C," WITMARK BUILDING, 144 W. 37th Street, New York City

THE WITMARK BLACK AND WHITE SERIES

MUSICAL PHILADELPHIA SEES "VICTORY YEAR" AT HAND

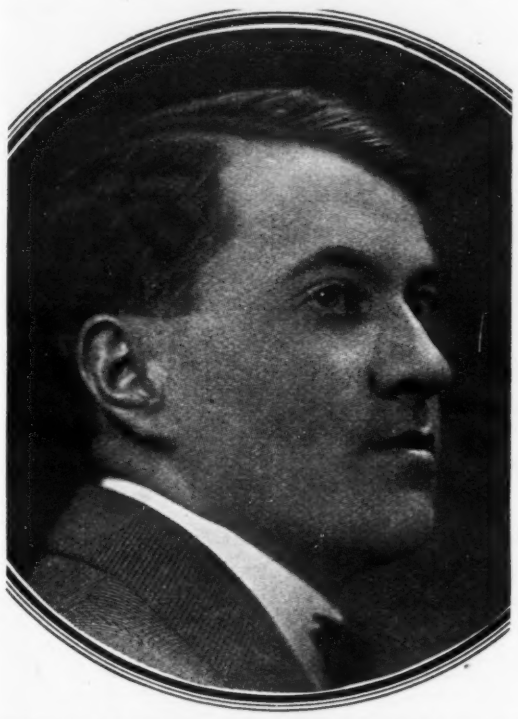
[Continued from page 85]

club's high standard. The usual concerts will be given in the Academy in January and May.

The Symphony Club Orchestra has organized for the season under leadership of William F. Happich, and is rehearsing regularly in Symphony Hall. Leon Zeitzew has been made concertmaster. Some brilliant amateur symphony concerts are anticipated in the near future.

University Extension Society Plans

The University Extension Society's program for the coming season is the most attractive yet offered. Not only will many new and distinguished lecturers appear for the first time to discuss the great problems of the day, but a



William Huff, Secretary of the University Extension Society

most brilliant array of musical artists and literateurs will appear under the auspices of the society. William Huff, secretary of the society, is being congratulated on the excellent material obtained considering these truly tumultuous times. Among the many lecturers who will be heard are:

Bainbridge Colby of the Shipping Board; Abram I. Elkus, Ambassador to Turkey; William H. King, U. S. Senator from Utah; A. Mitchell Palmer, Alien Property Custodian; Guy Stanton Ford, Committee on Public Information; Philander P. Claxton, U. S. Commissioner of Education; Vernon Kellogg, Assistant U. S. Food Administrator; Stephane Lauzanne, Lieutenant, French Army, editor of *Le Matin;* Arthur Hunt Cluite, Captain, First Canadian Contingent; E. M. Roberts, Ace, Lieutenant, Royal Flying Corps; Alfred Noyes, the English poet; Norman Angell, English publicist and author; John Kendrick Bangs, just returned from France; Chrales F. Aked, clergyman and author; Edward Howard Griggs, author and educator; Earl Barnes, author and educator; George Earle Raigual, publicist, just returned from the Front; Janot Richards, publicist; Charles Zueblin, publicist and author; Francis Wilson, actor and dramatist; E. M. Newman, just returned from England, France and Italy; Edgar J. Banks, diplomat, author and explorer; B. R. Baumgardt, lecturer and astronomer; Charles Theodore Carruth, art critic; John Willis Slaughter, editor of *The Public;* and many others.

In the musical program will appear such widely known artists as:

Nicholas Douty, tenor; Horatio Connell, baritone; Aline van Barentzen, American pianist; Edwin Evans, baritone; Henry Curney, tenor; Mme. Adele Bowne Kirby, late soprano of the San Carlo Opera Company, Naples; Augustine Haughton, soprano; Hunter Welsh, pianist; Margaret Ashmead Mitchell, soprano; the Conly Quartet; the New York Symphony Society, Walter Damrosch, conductor, and Jascha Heifetz, violinist, Mabel Garrison, soprano, and Mischa Levitski, pianist, assisting artists, and others.

Much interest is being shown in the program Mr. Douty has arranged, which comprises a series of lecture-recitals designed to show the influence of the poet on the composer. He has gone thoroughly into the subject, and his hearers may well anticipate a series of brilliant evenings of highly informative and entertaining nature.



Liberty Loan Booth Established in Front of the Union League Clubhouse on South Broad Street, Philadelphia, by the Women's Committee of the Philadelphia Orchestra Association and Under the Personal Management of Mrs. Leopold Stokowski, Wife of the Orchestra's Conductor. Thousands of Dollars Worth of Bonds Were Sold Over Its Counter to Patrons and Friends of the Orchestra as Well as to the General Public

The young members' course, also an attractive feature of the year's program, will run regularly on Saturday afternoons, as usual. Among the artists and lecturers to appear will be:

Edward Avis, bird mimic; Ernest Harold Baynes and Ernest Thompson Seton, naturalists; Jeannette Broomell, reader; Anthony Euwer, rambler, rhymer and teller of tales; Virginia Howell in pianologues and children's readings; Margaret Stahl, dramatic interpreter; B. R. Baumgardt, lecturer and astronomer, and many others.

THOMAS C. HILL.

Signal Contribution to Embattled America's Cause Lies Within Power of Our Composers

True Music a Vital Force in Perpetuating Idealism Our Troops Are Carrying to Europe—The Condition as It Exists To-day—The Plain Duty of Our Government and Creative Musicians

By BERNARD ROGERS

WHAT is the American composer doing with his art to help his country win the war?

What is our Government doing to encourage the nation's creative musicians to make a vital, an enduring contribution to the cause?

I am afraid that the answer to both these queries can be expressed in a single word, and that word—"nothing." I shall not attempt to explain this disheartening condition; I doubt whether it can be satisfactorily explained. Certainly until the national authorities realize what rich soil is lying barren, until our composers realize what a mighty weapon it is within their power to forge, nothing will be changed for the better.

* * *

Stroll up Fifth Avenue one of these crisp autumn afternoons while the Fourth Liberty Loan drive is in full blast. Heading north along this superb city corridor aflame with bunting, you soon bring up near the long, fine pile that is the Library. Its warm-white main façade sets off a blood-quickening spectacle. At the northern end a painter in gabardine is swiftly filling an expanse of canvas with rich, compelling color. He is limning England's Grand Fleet; it is British Empire Day. But if your eye is fascinated here, your ear is saluted from another quarter. In front of the building's high-arched portico, at the immediate base of the marble stairs, is the Liberty Theater, and in these happy surroundings a good portion of the music that has a part in New York's campaign for the Loan may be heard. Brass bands follow hard on the heels of opera stars; ragtime tunes precede or follow hymns symbolizing nations. It is all very exciting.

But where is music as such? There, that band leading those even, brown lines of crusaders—what is it playing? Not music, no! The mechanical, vapid stuff that assaults one's ears, that is not music. Those young men marching past you to France are carrying in their hearts the spirit, the ideals of which Democracy is woven. Will that which their bands are playing give them spiritual sustenance? Will it strengthen the fibers of their souls for the red days to follow? Is it of a piece with the new glad word they are bearing to anguished Europe? No; thrice no. Our men go forth to tunes worthy of a circus pageant. Day after day they fit their steps to the same rude musical patois. The saviors of a world tramp away with the product of Broadway workshops vibrating in their ears.

The American composer—what is he doing, what of his "bit"? Symphonies, sonatas, quartets, operas—the people at home need them, all they can get. But the men that go away, their need of fine, true music is far profounder. Is there nothing to inspire American composers when their brothers give up all to battle for an idea, a world set free? Does nothing of this exalted spirit enter into and fire their souls so that they burn with desire to give, give of their best?

Of all times this is not the one for America's creative musicians to draw into their shells. The air is electric with heroic deeds and resolve. All around people are giving life, kin, happiness, treasure. Can artists withhold one jot of their possession?

There is no reason whatever why military music should be synonymous with poor music. It is true that the Government does not realize what a significant contribution composers might make to the spiritual resources of the fighting men. It should immediately sound the call for good music. Draft, or enlist, the best our composers have to offer. The need is there, crying out to heaven. How much longer must it go unheeded?

MISSOURI CLUBS HOLD MEETING IN ST. LOUIS

Various Department of Special Service Organized—Delegates Named to Biennial at Peterborough

ST. LOUIS, Mo., Oct. 12.—The Board of Management of the State Federation of Music Clubs convened here last week. The morning meetings and musicale, which was given in honor of the guests, were held in Alice Pettingill's studio, Musical Art Building, the afternoon meetings and luncheon at the Statler. The work was the framing and adoption of the constitution and by-laws and the mapping out of the work of committees.

Mrs. J. H. Rodes, president of the State Federation, presided. The organization work was directed by Mrs. William D. Steele of Sedalia, chairman of the Educational Department of the National Federation of Musical Clubs, chairman of music of the National Federation of Women's Clubs and of the Missouri Council of National Defense.

The State Federation embraces Music Study Club, Choral Societies, Festival Association, Orchestra Associations, Music Teachers' Association and Community Choruses, together with individual members, such as artists and students and those interested in the advancement of music. The purpose of the State Federation is to create an established center for the musical organizations of the State and to promote a spirit of co-operation between musical clubs and for the general advancement of music. The Course of Study Department will furnish clubs with their yearly study subjects. The work of the Community Music Department will be to encourage the organization of choral clubs throughout the State, eventually combining all into a State Festival Association.

The War Service Department will assist in every line of musical activities which will contribute to patriotic service.

The traveling Music Library for circulation among small towns and rural districts will be an important department. Making music an accredited part of the school curriculum will be the work of the Public School Committee.

An artist information bureau may be established that there may be an exchange of talent among clubs.

The first State meeting will be held early in January, when Kansas City will be the hostess city.

The young professional artist contest will be the chief attraction of this meeting. Young professionals who have received their musical education in America are privileged to participate in this contest. There will also be numerous recitals and round tables for the discussions of club work along its many lines. At this meeting the representatives will be chosen to attend the biennial meeting at Peterborough. Representatives were present from fifteen clubs of the State.

H. W. C.

Marta Cunningham has been giving a novelty in a chorus of canteen aides from her unit, which she is presenting for the Liberty Loan drive. Miss Cunningham has trained her singers well, and is presenting them in Old French and American folk songs.

CECIL ARDEN



Photo by Marceau

Contralto of the Metropolitan Opera Company
Re-engaged for 1918-1919

A Favorite American Concert Artist

Miss Arden will appear during the Season of 1918-1919 in

Easton, Pa.	Indiana, Pa.	Trenton, N. J.
Youngstown, Ohio	Kent, Ohio	Binghamton, N. Y.
Bridgeport, Conn.	Peoria, Ill.	Philadelphia, Pa.
Williamsport, Pa.	New York, N. Y.	Orlando, Fla.
New Brunswick, N. J.	Springfield, Mass.	Colorado Springs, Colo.

OPEN DATES EN ROUTE NOW BOOKING
Management: EMIL REICH, 1 West 34th Street, New York

GLADYS AXMAN



Photo by White

American
Dramatic
Soprano

1918-19 Booked for

Bridgeport, Conn.
Elmira, N. Y.
Easton, Pa.
Marietta, Ohio
Philadelphia, Pa.
New York, N. Y.
Baltimore, Md.

Management Emil Reich, 1 West 34th St., New York

Victor

Wittgenstein



An American pianist who has had significant seasons in America after years of success in Europe.

TOURING

NOVEMBER | JANUARY | MARCH

NewEngland | Middle West | South

DATES EN ROUTE NOW BOOKING

FIRST NEW YORK APPEARANCE
NOVEMBER 5TH AT THE PLAZA
"TUESDAY MORNING MUSICALE"

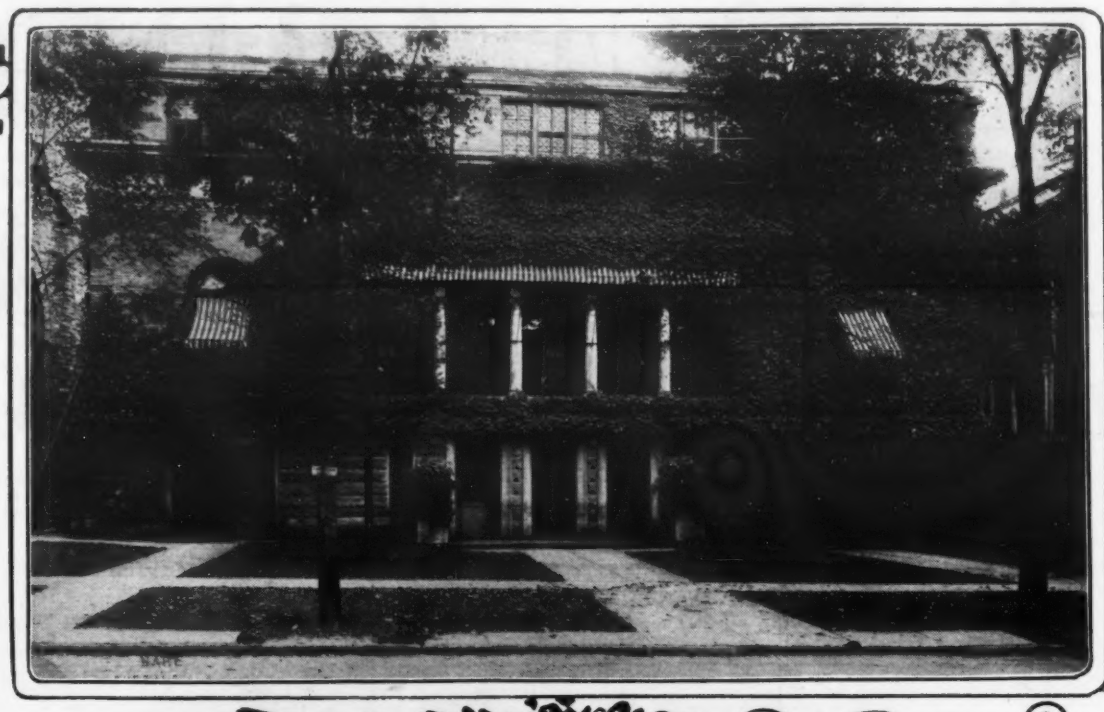
RECITAL ÆOLIAN HALL IN FEBRUARY

Management: Emil Reich, 1 West 34th St., NEW YORK

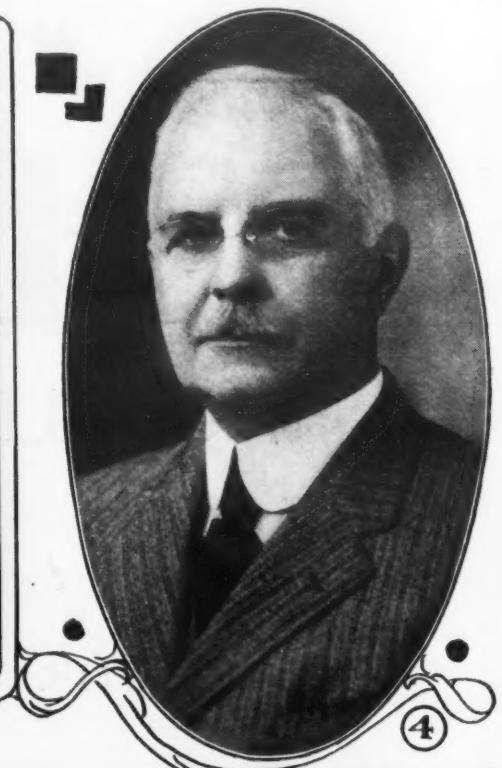
Buffalo Building for Musical Future Through Public Schools



1



3



4



2

Music Hall, where most of the concerts are given in Buffalo



5

STRONG FORCES IN BUFFALO'S MUSIC

No. 1—John Lund, newly appointed head of the newly established Bureau of Musical Activities, and Mrs. Lund, who is an excellent musician; No. 2—From right to left: Viola Bryant, newly elected president of Buffalo Chromatic Club; Sylvia Spencer, chairman music committee; Evelyn Hillman of the music committee; No. 3—Twentieth Century Club, small hall of which is used for many concerts; No. 4—Arthur Abbott, Superintendent of Music of local public schools; No. 5—Elmwood

Cosmopolitan City Will Carry Out Music Work in Its Schools on Broader Lines—Singing Has Prominent Place in Young Folks' Schedule—Patriotic Spirit Keeps All Local Choral Bodies Intact—Mai Davis Smith Bringing Noted Artists and Organizations—Plans of the Clubs—Draft Has Made Heavy Drain on Musical Profession

BUFFALO, Oct 12.—An investigation of Buffalo's musical resources brings to light some instructive and interesting facts. In a city of the size of Buffalo, with approximately half a million inhabitants who are not a racial unit, there are many different communities to consider as well as their divergent viewpoints, when it becomes a question of getting together for the stabiliment of a matter of importance. It is difficult to get in touch with these racial communities, first, because they resent tactless curiosity, and further, because they have the subtle faculty of hiding their real feelings. One who has lived in foreign countries knows that to bring a foreigner up to the point of taking an active interest in, for example, music, means a mutual readjustment of ideas. The foreigner as a rule has a deeper appreciation and love for music than the average American, and though he may be a working man and poor, his viewpoint is often worth while.



Frances Helen Humphrey, MUSICAL AMERICA'S Representative in Buffalo

A fallacy much exploited is that the poorer classes, in particular the foreign, have neither imagination nor culture and could be further from the truth. One who goes among the people of any of Buffalo's racial communities will find as a rule a contented lot of people, saving and industrious, ambitious to give their children not only educations, but other advantages besides, music being one of the particular things that they willingly pay for, for it is a factor in many of the homes. Go with an open mind and no prejudice, for example, to the Polish quarter here, listen to some of their fine choral singing, talk to the people, and it is certain that any erroneous impression as to their musical and cultural status will be corrected. It is a wholesome experience. There are no organized singing societies among the Italians, but one may hear much music in this vivacious community, and it is good music, too. A careful study of the audiences that attend the fugitive performances of grand opera that are given here will show that Italians are everywhere in evidence. They are good critics and know all about the works they hear. The one-time German-American population (now American) have always been liberal patrons of music and have done much to improve its status here, and in addition they have many fine singing societies. In fact, music is a factor in every section of the community. Many little singing societies are never heard outside their own immediate environment. It is going to take time and a change in viewpoint to bring about a mutual understanding and respect for what is being done musically by these different elements of Buffalo's cosmopolitan population, but the fact must not be lost sight of that these racial elements are factors to be reckoned with seriously, and not patronized.

Other factors of the city's musical life are its many singing societies, which are really its musical backbone. In all the schools of the city, private, public and parochial, music is both an instructive and get-together factor in the day's work. In the high schools it has reached a high standard of proficiency. Here small student orchestras and fine choruses may be heard which are drilled under thoroughly competent musicians.

The musical work in the public schools is to be carried out this year on broader and more comprehensive lines. All the upper grades have a community chorus whose combined number reaches 10,000 singers. This amalgamated chorus sings for the Liberty Loan drive and will sing at a pageant entitled "To Arms for Liberty," which is in preparation by the high school students. Community singing is to be taken up in the night schools this year. Arthur Abbott, superintendent of music in the schools, has had much experience in this line of work and some of Vermont's community choruses were founded by him when he was a resident of that State. Mr. Abbott states that though the music faculty is curtailed by the absence of Paul Nichols who is singing in France, and Henry Jocoy, who is at Camp Merritt, the work is being done as usual and that the giving of music credits which was inaugurated last year has proven to be so satisfactory that it

[Continued on page 93]

Buffalo's Musical Strength

Community Chorus
The Public Schools
Mai Davis Smith's Series
Chromatic Club
Twentieth Century Club
Orpheus Society
Philharmonic Society
Bureau of Musical Activities
Municipal Orchestra
Guido Chorus
Clef Club
Rubinstein Club
Church Choruses
Many Musicians, Teachers, Music Houses, Etc.

LOUIS J.
BANGERT
TEACHER OF SINGING
254 Highland Avenue Buffalo, N. Y.

Seth Clark
Organist and Choirmaster Trinity Church
Conductor Guido Male Chorus
Teacher of Singing
371 Delaware Ave., Buffalo, N. Y.

Dewitt Coutts Garretson
A. A. G. O.
Organist and Choirmaster St. Paul's Church.
Organ—Piano—Voice—Harmony.
128 Pearl St. Buffalo, N. Y.

FRANCES HELEN
HUMPHREY
Teacher of Singing
199 Allen Street Buffalo, N. Y.

William J. Gomph
Organist and Choirmaster Lafayette Presbyterian Church.
Organ—Piano.
Organist and Choirmaster Temple Beth Zion
568 Auburn Avenue Buffalo, N. Y.

John Lund
Conductor Municipal Orchestra
Orpheus and Philharmonic Societies.
Chief of Buffalo Bureau Musical Activities.
273 Richmond Ave. Buffalo, N. Y.

RICHARD HAGEMAN

VOCAL COACH — ACCOMPANIST

CONDUCTOR

Metropolitan Opera Company



CONDUCTOR

Society of American Singers

RE-ENGAGED
FOR THE
ELEVENTH
CONSECUTIVE
SEASON

CONDUCTOR

Chicago Symphony Orchestra

RAVINIA PARK

Third Consecutive Season

CONCERT—OPERA—ORATORIO

Among those who have coached and are now coaching with Mr. Hageman are:—Mmes. Frances Alda, Lucrezia Bori, Sophie Braslau, Anna Case, Emmy Destinn, Geraldine Farrar, Amparito Farrar, Lucy Gates, Frieda Hempel, Louise Homer, Florence Macbeth, Margaret Matzenauer, Nellie Melba, Edith Mason, Ruth Miller, Marie Rappold, Marcia Van Dresser, Ganna Walska, Messrs. Pasquale Amato, Lucca Botta, William Wade Hinshaw, Riccardo Martin, Giovanni Martinelli, Basil Ruysdael, Antonio Scotti, Hartridge Whipp, and others.

Mr. Hageman will also accept a limited number of pupils for the study of the art of accompanying

Address all Applications to M. Myers, Secretary

Studio: 304 West 71st Street, New York. Tel. Columbus 34

THE SEASON'S MOST SUCCESSFUL CONCERT SONG

will be

ROBIN, ROBIN, SING ME A SONG

by

CHARLES GILBERT SPROSS

This new composition, published in June, has already received unprecedented praise from many of our greatest concert singers, and is absolutely assured of being the **feature** song of the American group on the programmes of sopranos and contraltos.

FRIEDA HEMPEL says:
"The song is delightful. I will sing it next season."

ANNA CASE says:
"The best song written by Mr. Spross. I have made a record of it."

FRANCES ALDA says:
"I will sing the song next season."

MARIE SUNDELIUS says:
"I have been singing it and I shall make it one of my songs this coming season."

ERNESTINE SCHUMANN-HEINK

says:

Regarding another new song by Mr. Spross entitled

"SON OF MY HEART"

1918 Jul 24 Pm 12 17
"E17CH 47 4 EXTRA
FY CHICAGO ILL 1054A 24
GILBERT SPROSS
COMPOSER CARE JOHN CHURCH MUSIC CO.
NEWYORK NY
JUST ARRIVE HOME FOUND YOUR WONDERFUL SONG
BE ASSURED I WILL MAKE IT MY SONG MANY
THANKS IT IS GREAT AND I WILL PUT ALL MY
SOUL INTO IT IT WILL BE THE GREATEST
SUCCESS EVER LETTER FOLLOWS WARMEST
GREETINGS ALL BEST WISHES.
ERNESTINE SCHUMANN-HEINK."

A partial list of Concert Singers programming the compositions by Mr. Spross are:

Frieda Hempel, Frances Alda, Alma Gluck, Anna Case, Emmy Destinn, Mabel Garrison, Lucy Gates, May Peterson, Jeanne Jomelli, Florence Hinkle, Grace Kerns, Louise MacMahan, Marie Sundelius, Marcia Van Dresser, Marie Tiffany, Lenora Sparkes, Yvonne de Tréville, Lucy Marsh, Olive Kline, Ernestine Schumann-Heink, Louise Homer, Marie Morrisey, Margaret Matzenauer, Eleanora de Cisneros, Mary Jordan, Regina Hassler-Fox, Christine Miller, Paul Althouse, Giovanni Martinelli, Riccardo Martin, Evan Williams, Joseph Mathieu, Dan Beddoe, John Barnes Wells, Orville Harrold, Morgan Kingston, Pasquale Amato, William Wade Hinshaw, Thomas Chalmers, Chas. N. Granville, Percy Hemus, Fred. Martin, Francis Rogers, Royal Dadmun, Frank Croxton, Wilfred Glenn, Ashley Ropps, Edwin Swain, William Simmons.

The most successful compositions by this favorite American composer are:

"Will o' the Wisp," "Yesterday and Today," "A Rose Garden," "Lindy," "Lorraine, Lorraine, Loree," "That's the World in June," "The Awakening," "The Day is Done," "I Know," "The Wind," "Come Down Laughing Streamlet," "Ishtar," "The Song of Steel," "Jean."

PUBLISHED BY

THE JOHN CHURCH COMPANY

CINCINNATI NEW YORK LONDON



Honestly,

when it comes to Maud Powell there are mighty few left with the old idea that men play better than women.

At this time,

more than ever, our best should be considered first.

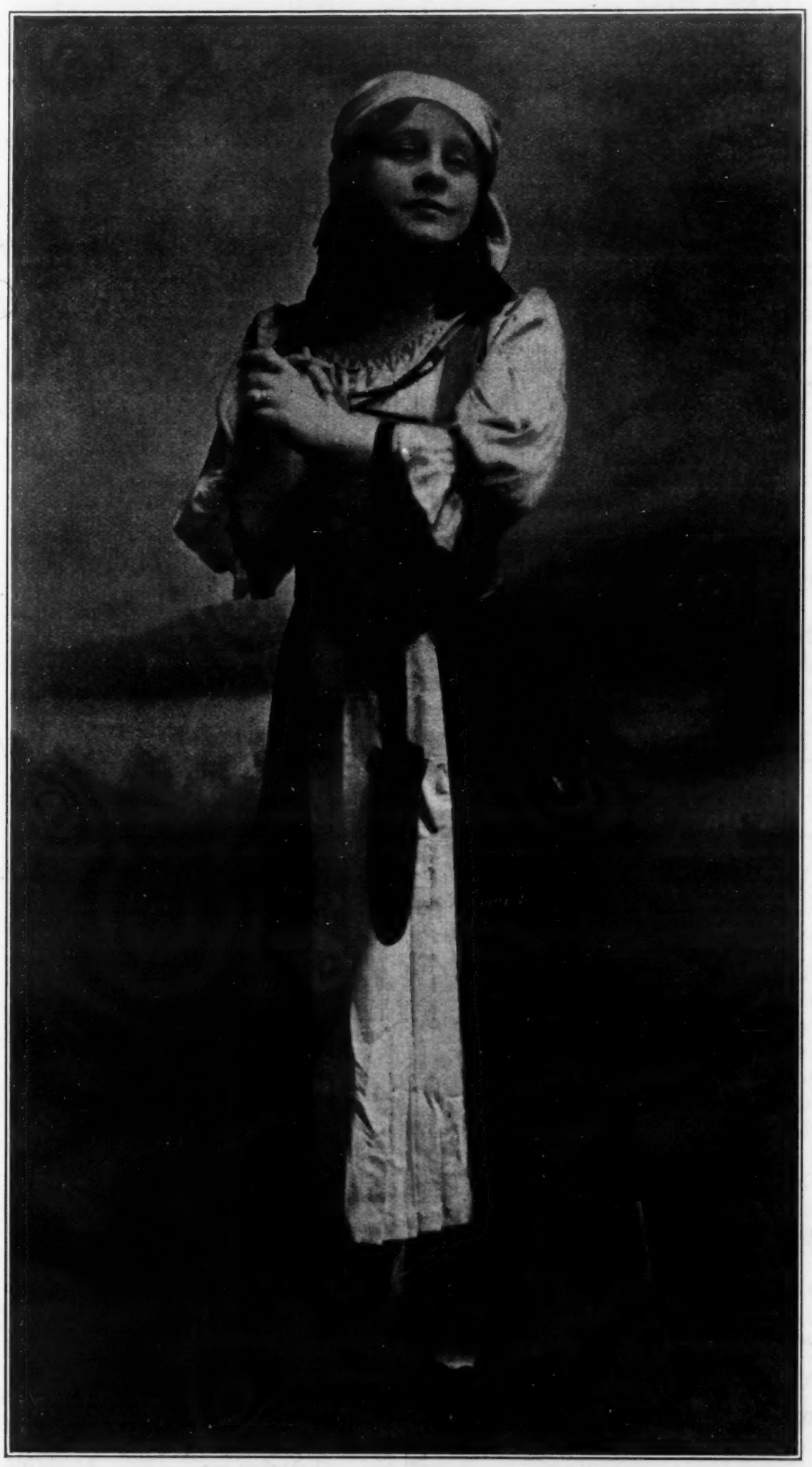
H. Godfrey Turner

1400 Broadway, New York

Marie Sundelius

SOPRANO

METROPOLITAN OPERA CO.



© Mishkin

Exclusive Management

GERTRUDE F. COWEN

1451 Broadway, New York

Buffalo Building for Musical Future Through Public Schools

[Continued from page 89]

will be continued. Mr. Abbott's interest in John C. Freund's marching-singing idea is unabated and it will be used whenever practical throughout the school year. Mr. Abbott further states that the influence of music on the cultural side of a student's education cannot be overestimated.

Choral Strength

To return to the singing societies of the city, it must be conceded that when such distinguished musicians as John Lund, Seth Clark and Alfred Jury have been and are the directors of certain ones, that no comment on the excellence of the work of these societies is necessary. Then, too, there is the Community Chorus sponsored by Margaret Adsit Barrell, and the Rubinstein, a woman's chorus founded and directed for many seasons by Mrs. Gilbert Browne Rathfon, now directed by Mary M. Howard, another of Buffalo's sterling musicians. The church choruses must also be taken into account. Such fine musicians as William S. Waith, William J. Gomph, Louis J. Bangert, Dewitt Coutts Garretson, Frank Reilly, Dr. Edward Durney, H. Collier Grounds, Angelo M. Read, William H. Shaw and William Bembow, have in their church work and choirs done much to foster a love for and an appreciation of this higher form of music.

A new musical feature of interest is the community work being done in the large department stores, where morning "sings" that will continue while the war lasts begin the day's work. In the Hengerer store the singing is conducted by George Sweet, a well-known choir singer and a fine musician. He is enthusiastic over the good that has been accomplished among the employees, for it has been both the means of fostering a brotherhood of interest among them and has propagated an intense feeling of patriotism.

The members of the musical fraternity have been prodigal in giving their services in the cause, and patriotism burns at a white heat. Aside from the work for Liberty Loan drives and the Red Cross, many entertainments are given for the soldiers in training at Fort Niagara as well as for the unfortunate ones who have been invalided home and who are being cared for at Fort Porter.

It is a difficult matter to estimate the number of musicians here, for while there is a musician's directory, it in no way adequately represents the musical profession. There are over a hundred church organists, there are many piano teachers and voice teachers, and many players of orchestral instruments, some of whom teach. Among the men of the musical profession the draft has made a heavy drain. A casual look at the music trades shows twenty-five firms who sell pianos and other musical instruments as well as talking-machines; twenty houses that sell sheet music, and three houses that specialize in talking-machines. There are three piano manufacturers and one organ manufacturer.

The Coming Season

The outlook on the coming musical season, in view of the existing conditions, is satisfactory. The local impresario, Mai Davis Smith, is offering for her subscription series an unusually attractive number of six concerts. The season opened Sept. 23 and presented Mme. Galli-Curci in a fine program to a sold-out house. The other five of the series are as follows:

Oct. 29, Helen Stanley, soprano, with Raoul Laparra, in a program of Spanish folk songs in costume; Nov. 28, Detroit Symphony Orchestra, under direction of Ossip Gabrilowitsch; Jan. 14, Mischa Levitzki, pianist, and Maurice Dambois, 'cellist, in joint recital; Jan. 28, Jascha Heifetz, vionlist, in recital; March 4, Cincinnati Symphony Orchestra, under direction of Eugen Ysaye.

In addition to her series, Mrs. Smith will present Enrico Caruso in concert in October at the Broadway Auditorium; will manage locally the engagement of the San Carlo Opera Company, which will appear for a week in November; will present Alma Gluck in recital in February and John McCormack in recital in April.

The Chromatic Club has arranged an interesting series of afternoon recitals which will be given in the form of a chronological review of musical compositions from the early Italian composers to the present moderns. Viola Bryant, the newly elected president of the club, and the music committee are strongly impressed with the idea that in this crisis of the world's history music is of serious importance as a factor of harmony and a means of cementing better feeling, as well as being a safety valve to overcharged emotions. The programs will be presented in the following order, explanatory talks being given by Martha Russell:

Nov. 9, introductory talk and folk songs by children; Nov. 23, Gregorian chants under direction of Elizabeth Cronyn; Martini and Scarlatti piano numbers, Doris Silbert, and early German songs and Italian arias, Mrs. Prentiss; Dec. 14, Bach's Christmas Oratorio, with choruses sung by club members and a small orchestra; Jan. 11, Edward Morris, pianist; Jan. 25, Rameau, Grétry and Couperin piano numbers and Haydn F Minor Variations, Mrs. Wagner; Handel and Gluck arias, Mabel Strock; Feb. 9, Italian and French arias, Rebecca Cutter-Howe; Mendelssohn, Schumann and Chopin piano numbers, Lillian Hawley Gearhardt; Feb. 22, Berthe Baret, violinist, accompanied by L. Gruneberg; March 8, Franck "Aria, Prelude and Finale," Mary Moore; Brahms songs; Tchaikovsky "Theme and Variations," Mrs. Ralph Hillman; and Franck Quintet under the direction of Mme. Blaauw; March 22, Strauss and Wolf songs, Albert Erissman, tenor; Quartet (modern Russian) for strings, Misses Park-Lewis and Berthe Baret; modern French and Russian piano numbers, Sylvia Spencer; April 5, Eva Gautier, modern songs.

Three evening concerts will be given under the auspices of the club as follows:

Dec. 3, Maggie Teyte, soprano, and Sascha Jacobsen, violinist; Jan. 15. Flonzaley Quartet; Feb. 27, John Powell, pianist. These concerts will be given in the Twentieth Century Club Hall.

The Twentieth Century Club has made no plans for the season up to date.

No May Festival

The choral concerts this season will be few owing to the heavy drain made upon club members by the draft, and in the case of certain clubs which depend on the patronage of the public, because it is felt that more necessary calls may be made on the people for war exigencies. This means a distinct artistic loss, for it is to the choral societies above all that Buffalo owes its musical impetus and growth. Not only shall we be deprived of the satisfaction of hearing much fine choral music, but we shall in addition be deprived of hearing many visiting artists who have assisted in former seasons at many of these concerts. There will be no May Musical Festival, another loss.

The Orpheus Society, under the direction of John Lund, will give three concerts during the season. The concerts of this society are always invitation affairs, the large associate membership of the club giving it a distinct advantage over certain other ones.

The Philharmonic Society will meet for occasional rehearsals under the direction of John Lund and will hold itself in readiness to sing for benefits, etc. Director Lund will be a very busy man this winter, his position as chief of the Bureau of Musical Activities involving much planning for the free organ concerts, the Municipal Orchestra concerts and other concerts that are in view.

The Guido Chorus, under the direction of Seth Clark, will give a concert this month in memory of Dr. Oscar Frankenstein, one of its late members. Agnes Preston Storck will be the soloist at this concert. No other concerts will be given by the Guidos this season, unless for war work.

The Clef Club, under the direction of Alfred Jury, will work on the same plan as the Guido Chorus. It is a source of congratulation that none of the choral bodies will disband and that a splendid spirit of patriotism has been the active factor in keeping them together in the face of so many difficulties.

The Rubinstein Club will continue singing under the direction of Mary M. Howard. Each Sunday this club goes to the penitentiary and sings for the inmates. It will no doubt sing for many patriotic occasions.

Ethel Leginska is scheduled for a concert at the Elmwood Music Hall this month.

FRANCES HELEN HUMPHREY.

The War's Ultimate Significance to the Creative Musician

World Conflict Too Close to Composer to Serve as Subject Matter for Art—True Musical Harvest Will Spring from Soil Cultivated by War—Material for Symphonies Strewn Across Europe

By FREDERICK H. MARTENS

WAR always has been, and still is, a synonym for destruction. Even the war we are now waging, a war to keep alight the white flame of democratic truth and justice on Liberty's altar, calls for a burnt offering, a holocaust of creative hopes, dreams and aspirations. As Joshua Bannard has said: "You cannot dream under shell-fire!" Creative artistic ideals in many cases have had to be sacrificed to the sterner moral and physical needs of the moment.



Frederick H. Martens

Inspiration demands that the temple of the soul be swept and garnished, made ready for its divine visitant. The turmoil of a world in arms must not penetrate the soundproof doors of the fane if the worshipper is to become possessed of the spirit of the god. It may be urged that the music of patriotism, the music inspired by love of country, can only be born amid the clash of arms, the tumult and shouting of an aroused national consciousness. Patriotism is one of the noblest of the emotions, yet its finest reflex must be sought in deeds, not in dreams; in action, not in art. As an inspiration to the composer, musically, it has not a great deal to show. We have, as a result of the world-war, due to patriotic martial inspiration, no more than a few fine art-songs, a few notable symphonic and choral works, just as we have a few glorious poems, a few exceptional novels, a few etchings and paintings. For even when inspired by patriotism: "Only rarely can a work of merit rise above the din of battle. Even then it can only reflect an isolated case—of triumph, of hope or of despair!"

War, in general, either negatives the creative impulse altogether or gives it a direct actional instead of an artistic trend. And though this is as it should be—for it is better that for a time the first-begotten of the creative mind be slain than the kind of world in which they alone could exist be lost—it emphasizes the fact that war, as such, does not stimulate the creation of great music. Nor should a work like Beethoven's martial "Eroica" be instanced as an example *per contra*. It is no "war work," like his noisy and inferior "Battle of Vittoria," but the symphonic idealization of the democratic ideal as embodied by the youthful Napoleon before he sold the birthright of republican freedom for the mess of autocratic pottage. As for the music inspired directly by war, take all the battle music ever written, what are its empty programmatic thunders compared with one divinely inspired bit of pure music—a Mozart violin sonata, for instance!

The world war, however, though too close to the composer to allow him to treat it as a subject-matter for art, though it substitutes realities for visions, has not brought about a state of suspended animation in musical creation. During the hardly interrupted more comfortable, if less nobly and ideally purposeful wars of the eighteenth and nineteenth centuries, the composer, living in a world of his own, created undeterred by battle and siege—and he did not write war-music! The same holds good of today. In the first years of the war came reports from the Teutonic countries of *geharnischte Sinfonien* (symphonies in armor), chauvinistic operas, choral hymns of hate, and other offspring of militarism-ridden musical imaginations. And among other of the warring nations distinguished composers have expressed in tone repercussions of the conflict. Yet, all in all, as regards the larger forms, in our own land and the lands of our Allies the composer has turned from the musical issues of the moment, the dread realities of iron and blood, to the artistically higher realms of a more pure and absolute musical inspiration.

Little "War-Music" in Our Country

Here in the United States the new operas of the season, the American *Nova* and the Pucciniana, are not war operas. "Shanewis" was produced at the Metropolitan while the thunders of the German offensive of last March vibrated in the Broadway air. New symphonic and choral works by American and European composers, like Edgar Stillman-Kelley's "Pilgrim's Progress," hark back to the spiritual conflict of centuries past, instead of the material conflict of the present; or they choose other subjects and themes quite as remote from present-day issues. Even the art-song, with few exceptions, eschews the battlefield. And in France, England, Russia, the creators of great music in the larger forms refuse, in the main, to weigh their dreams and aspirations with the paraphernalia of martial suggestion. Take the Russians: Stravinsky is writing—pieces for children! Miaskovsky, symphonies, *musique pure* of subtle type; Prokofieff, a choral work with orchestra founded on a cuneiform legend of ancient Chaldea. And where do we find the martial influence in the music performed at the recent first American chamber music festival on South Mountain? Koscak Yamada, "the first Japanese composer to write in the larger forms of Occidental music," in addition to music of a more distinctly national type, programs a symphony, "Triumphs of *Peace*," at his coming orchestral concert!

War in itself is only a passing wind blowing across the immortal fields of art. Beneath its burning breath, like red poppies of Flanders there may spring up a brightly colored and ephemeral flowering of soldier song; but it calls forth a few musical century plants. For the breath of war is the breath of reality, and it cannot evoke the visions and voices of immaterial inspiration. Not out of war, but out of what war will bring, out of its ultimate and perfect fruition of effort and sacrifice, can the composer draw the dreams of which are builded the rainbow palaces of tonal beauty. To quote Bannard once more: ". . . . There are visions about in spite of blood and iron. The raw material for symphonies is strewn right across Europe. There never was in history an age so big with unsung heroism and unchanted sacrifice, with visions of faith in the immortal ideals that make life glorious and death sublime. Yes; material is in the making.

"But the voice is not yet. It is new, and its newness cannot safely be entrusted to the old musical forms. What you have to do, you that remain, you that come after, is to weave, model and invent new forms of expression. Do this and you will get a hearing. We want no hymns of hate. What we want is a bold free utterance—an utterance of our faith in the might of right, the sanctity of law, the sacredness of liberty. We are on the eve of some such work."

Auditions Now Being Held by Society of "American Music Optimists"

The "American Music Optimists," which last season gave a number of programs of American music in New York, has announced that it is resuming its activities for the season and is now having auditions for its concerts for this winter. Those who desire to be heard should communicate with the chairman of the Program Committee, Rhéa Silberta, 412 West 148th Street, New York.

Reinald Werrenrath appeared as soloist on the steps of the Sub-treasury on Monday, Oct. 7, during the midday Liberty Loan appeal.

MUSICAL AMERICA

Published Every Saturday at 501 Fifth Ave., New York
THE MUSICAL AMERICA COMPANY
PUBLISHERS
JOHN C. FREUND, President MILTON WEIL, Treasurer
DELBERT L. LOOMIS, Asst. Treas. LEOPOLD LEVY, Secretary
address, 501 Fifth Avenue, New York

JOHN C. FREUND, Editor
PAUL KEMPF, Managing Editor

CHICAGO OFFICE:
Suite 1453, Railway Exchange,
Telephone Harrison 4383
Margie A. McLeod, Manager
Edward C. Moore
Correspondent

BOSTON OFFICE:
Room 1011, 120 Boylston Street
Telephone 570 Beach
Charles Roepper, Manager

CINCINNATI OFFICE:
Dr. Louis G. Sturm
1933 Auburn Avenue

PHILADELPHIA:
Thomas C. Hill
c-o Philadelphia "Press"
H. T. Craven
c-o Philadelphia "Evening Ledger," Correspondents

SAN FRANCISCO:
Mrs. Edward Alden Beals
2823 Broderick St.
'Phone, Fillmore 3529

MEXICO CITY, MEXICO
Eduardo Gariel
National Conservatory of Music

HAVANA, CUBA
E. F. O'Brien
Malecon y Blanc

BUENOS AIRES, ARGENTINA
Douglas Stanley
Cassilla de Correo 500

EUROPEAN OFFICES

PARIS
Mrs. Leonora Raines
27 Avenue Henri Martin

LONDON
Helen Thimm
12 Nottingham Pl., London, W.

ROME
Alfredo Casella, 11 Via Quirino Visconti, Rome, Italy

MILTON WEIL - - Business Manager

Telephones 820, 821, 822, 823 Murray Hill
(Private Branch Exchange Connecting All Departments)
Cable Address, "MUAMER"

SUBSCRIPTION RATES
(Including Postage)

For the United States, per annum	$3.00
For Canada	4.00
For all other foreign countries	5.00
Price per copy	.15
In foreign countries	.15

New York, October 19, 1918

WHAT THE FALL ISSUE MEANS

Never before has a Fall Issue of MUSICAL AMERICA taken on the significance which attends this particular presentation of America's musical forecast. To the thousands who have wondered, hoped, doubted, as to the immediate future of a musical life that has gone through the acid test we commend a perusal of these pages for the answer to the question that has formed itself in their minds.

The God of War has placed a heavy hand upon our musical life. Our orchestras and choral societies have been depleted; many of our artists are in uniform; new economical conditions have affected the public patronage of the ministers of musical art. But despite all these heavy obstacles, one may turn from page to page and find within these covers the story of an indomitable optimism and a spirit of progress which knows no retarding. In isolated centers, it is true, there is a discordant note or an unsteadiness born of uncertainty. By and large, however, it is a record of triumph and a certain indication of prosperity. All's well with the musical world!

There is one notable outstanding fact that cannot fail to impress itself upon the consciousness of our readers. It is the noble, self-sacrificing way in which America's musical public has risen to the call of the country. Not only have our musicians consecrated their entire careers to the great cause, but they have succeeded in convincing the world that music is something more than a mere luxury, a mere accomplishment of the few; that it is a spiritual force of untold power—that it makes victorious armies, that it brings solace to war-wearied peoples, and that it can solidify a citizenry into a nation of one purpose and one will to lay low the menacing hand of autocracy that threatens the world's freedom and decency.

THE NEW SPIRIT IN AMERICA

The second musical season since America took up the war lord's challenge is upon us. It is time, now that our political pre-eminence as a world power is conceded even by our enemies, to look upon and evaluate ourselves as an art factor. Has the war worked significant and permanent changes in our musical status as a nation? Have we grown or shrunken musically?

Surveying the situation broadly, keeping a resolute will to be impartial well to the fore, we incline to the belief that the last eighteen months have witnessed substantial musical progress on America's part. Far from diverting the whole of our interests and energies from things spiritual to things material, the war has been a supreme force in bringing to the front of our people's consciousness the idealism that is humanity's dearest possession. Individually and collectively we have gone forward in a spiritual direction.

The effect of this advance upon America's artistic character and outlook has been vital. Our nation has been accused in many quarters of being fundamentally commercial, ringed with materialism. The war has shown that charge to be false. The softer, finer elements of our nature have been ever present, and now in this tremendous conflict of ideas and armies these elements have sprung from dormancy and possessed us. The new spirit is speeding us to cultural manhood. It is bound to play a high rôle in our musical progress. Ultimately—and the time is not far off perhaps—it will emancipate us completely from European musical influence.

MUSICAL AMERICA believes that the emancipation is already well under way. We are finding ourselves musically; we are realizing that we possess everything that enters into the making of a music-loving and music-making people. In this new day that has dawned for us we are turning our eyes completely away from the older world and finding between our own shores our musical future.

ON THE PASSING OF THREE COMPOSERS

In the last six months France, Italy and England have each seen the passing of a composer of unique gift and high standing. Arrigo Boïto was not perhaps to Italy what Claude Debussy was to France; nor did his country find in him that pioneer in fields richly rewarding exploration that Charles Hubert Parry represented to the English musical world. But each country has in its way suffered a great loss, and at a time when art in all countries has such reason for being as it never had before. Too great, it may be, is the stimulus; perhaps no man can contemplate the present situation, not only of Europe, but of the whole world, without agony; and while art may be born from struggle, such agony as must now come to the artist's soul—of all men's most sensitive—kills not only body but soul.

But over the black horizon of the future there is coming, not yet the flush of dawn, but the first faint graying to the flush. Out of the agony of the life we now know, there may be born a new life for art. These men who died helped hold the torch high; they pass it on to us, the young among the nations. We have taken it from the hands of the soldier, the statesmen; shall we let it fall from the hand of the artist?

From the contemplation of the infinitely small; from the absorption in the personal, even though it be the personal agony; from the life of hatred and from the death in life of cruelty; good Lord, deliver America and her art!

OUR CORRESPONDENTS

In the fall issue of MUSICAL AMERICA the correspondents become a factor of conspicuous importance. Their reviews of musical performances during the year frequently suffer from unrelenting attacks of the editorial blue pencil, a circumstance dictated by the crying needs of that bugaboo of newspaperdom known as space limitations. In the fall issue, however, the correspondents are given a freer rein. They are asked to tell in their own way the musical stories of their cities and the manner in which they have responded to the call this year earns a word of warm recognition.

In nearly every case they have given a word picture which will be recognized by local readers as a faithful presentation of the city's problems, hopes and achievements in music. MUSICAL AMERICA is indeed proud of these good friends who, often working under severe handicaps, have served so well the best interests, not only of the paper they represent, but of the community in which they reside.

France has suffered as no other nation on earth, excepting Belgium, during the past four years. Yet she can find time to send us a symphony orchestra and a famous conductor. Ancient France *knows*; youthful America is just beginning to *learn* the power of music.

HEADLINE: "Aeroplane Carries American Piano Over Channel." If the Kaiser doesn't repent soon, we shall make it our business to send an aerial squadron of certain piano students over Germany. One day of this may crush even a Wilhelm.

Wilhelm has ordered his composers to find a new National Hymn. Perhaps it is because he knows the Allies are about to eliminate the great German Him.

PERSONALITIES



Geraldine Farrar as "The Wild Cat"

Wildcats are not popularly supposed to suggest peace and harmony, but Geraldine Farrar has once more done the unusual thing. In the picture she is shown as the heroine of the new Goldwyn film, "The Wild Cat." Evidently this pussy has her dulcet moments.

Elman—At the performance of "Friendly Enemies" on Oct. 5, to which the violinist came on invitation of Louis Mann, Mischa Elman, on a borrowed violin, played for the audience, with the result that $145,000 worth of Liberty Bonds were sold.

Marks—Commander Arthur Hudson Marks, the husband of Lydia Locke, the American soprano, is now vice-president and general manager of the Curtiss Aeroplane Company at Garden City and of the Burgess Aeroplane Company at Marblehead, Mass.

Jeffery—J. Albert Jeffery, composer of the hymn, "Ancient of Days," the words of which were written by the late Bishop William Groswell Deane for the Albany, N. Y., bicentennial in July, 1886, recently revisited Albany, where he again attended services at the historic St. Peter's Church, on whose organ the famous hymn was first played.

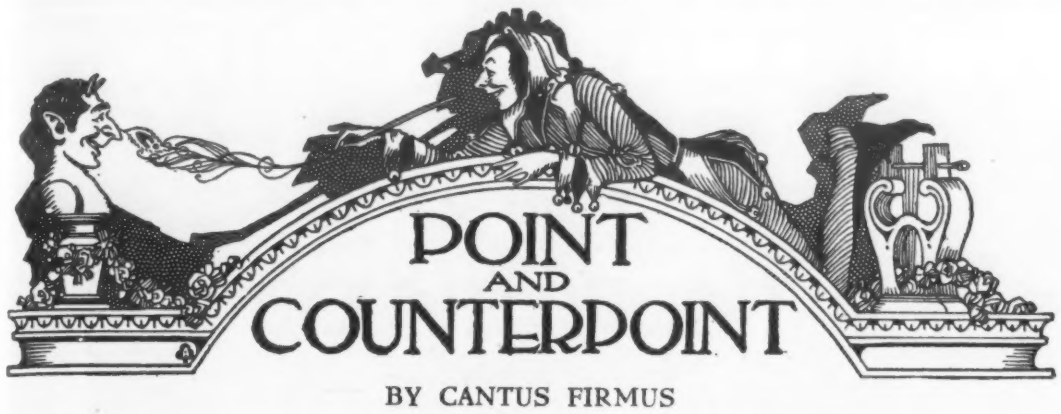
Guilbert—Yvette Guilbert, twenty-five years ago a salesgirl in a big department store in Paris, lost her "job," it is stated, because she interested the other girl workers so much by her remarkable representations of the types of all kinds that came to the store. The café singing that made her ultimate fame resulted directly from this apparent misfortune.

Capoul—Victor Capoul, tenor, once well known in America, where he came under the managements of Strakosch and Grau, now eighty years old, has retired to a little villa not far from Toulouse. Here, in writing his memoirs, varied by playing billiards, and an occasional visit to the city, the aged artist, whose exquisite voice has now passed into the state of a legend, is passing his latter days.

Burlin—Natalie Curtis Burlin, who has made a special study of American folk-music, believes that the spirit of democracy, in whose name we entered the war, should lead us to give consideration not only to the lighter side of negro music—ragtime and plantation melodies—but to their more serious music, the spirituals. In accordance with her theory, she has set new words to the tune of "Ride On, Jesus." The resultant "Hymn of Freedom" has been much used by negro troops and is now being taken up by the white soldiers as well.

Guard—William J. Guard, described usually three times per day during the operatic season as the "genial press agent of the Metropolitan Opera Company," has leaped into new fame As composer of a patriotic song, "Our Flag," he has been enthusiastically received by Pasquale Amato, who sung and praised his work; by Minnie Egener, soprano, who also sang it, and by Roberto Moranzoni, the conductor, who has heard it both played and sung. The verses were written by Frank L. Jones, a well-known newspaper man, for years with the N. Y. *Herald*, as Mr. Guard was also.

Gates—Before Lucy Gates left on the short vacation of a month, which was all the summer granted her from her schedule of engagements, she gave orders, "Don't write or telegraph me one word about work, I don't want to know what I have to do for the coming season until I get back." Early in October Miss Gates breezed into her manager's office with a cheery, "Hello, folks—here I am. Do I do any singing this year?" The answer was, "We have twenty engagements pencilled for you." Miss Gates tried hard not to look disappointed. "That isn't very exciting," she said. "But," resumed her manager, "we have seventy-four dates booked for you, territory to cover from Portland to Portland and from Canada to Mexico—do you think you can handle much more?" Miss Gates's reply was characteristic, "Order me a comfortable cot in a sanitarium for May 1."



BY CANTUS FIRMUS

"MUSIC Hath Germs." As a seeker after light on the bacteriological and musical paths, the foregoing title of an article in the Los Angeles *Sunday Times* immediately captured our eye. The article begins:

> "The four Strausses — Richard, Johann, Edward and Oscar—whose names are regarded with no small degree of reverence in their native Deutschland, are banished possibly forever, and at least during the period of the war, from the musical stage of the civilized world. And so are the two Franzes—Lehar and Wagner—and Paul Lincke."

We won't miss Richard Strauss during the war, but Edward and Oscar—we begin to feel the emptiness of life without Eddie's mighty symphonies and Oscar's (Oscar was head waiter at the Waldorf) overpowering music dramas. And when the Los Angeles *Times's* musical *savant* gleefully tells us of the passing of Franz Lehar and Franz Wagner we sigh anew. Franz Wagner, you remember, was the talented chief supe of the L. A. Film Company. Paul Lincke and his movie music we cheerfully chuck overboard with the *Times's* learned writer—that is, don't misunderstand us, chuck with the *assistance* of this remarkable writer. If we tried to have him follow the immortal Paul, what would we do for our "Counterpoint" column? We read on:

> "With the advent of Wagnerian opera in London in 1882 Germany's most subtle and dangerous propaganda commenced to permeate the atmosphere of civilization. Wagner's 'Lohengrin,' 'Parsifal,' 'Siegfried,' his 'Tannhäuser' and his 'Valkyrie' were something new.
>
> "Their sponsor had had the good fortune to create a harmonic union between music and drama, and his music had brought forth a hitherto unheard-of sensuality; and a lulling softness that was exceedingly pleasant to listen to."

Before we can catch our breath we read:

> "There is no really German music. What that country has done has been carefully to adapt the compositions of the Latin countries to her own needs, and then, by scientific skill, to change and revamp them to suit herself."

There is no really German music, the *Times's* master writer tells us, it is really Latin, and this "Latin music," ruthlessly stolen by the Huns—Bach, Beethoven, Brahms, Paul Lincke, *et al*—has been winning converts to Kaiserism! Think of the debt we owe to the *Times* man's "Latin music"!! . . . Our head swims in perplexity.

But listen further to the valiant writer:

> "Nor has Wagner alone been responsible for the spread of the doctrines of Kaiserism. Brahms in his hard, cold and cruel symphonies; Liszt (although a Hungarian) in his rhapsodies; Beethoven in his sonatas; Strauss in his emotionally-sensual waltzes; Bach in his fearsome fugues, have all done their part."

As the title of the Los Angeles *Times* scholar's article declares, Music Hath Germs, but it is plain that none has ever entered his learned system. For which let us be grateful, for otherwise we would not have been treated to such delicious jabberwash.

* * *

"Triumph only by might of accuracy of fact; ignorance, no matter how well meaning, makes an easy target for the foe to riddle."

Damn the Kaiser—full Beethoven ahead!

* * *

Yea, Germs Hath Music, and some of them write articles for newspapers.

Influence of the War and Our Soldiers on Future of Music in Public Educational Institutions

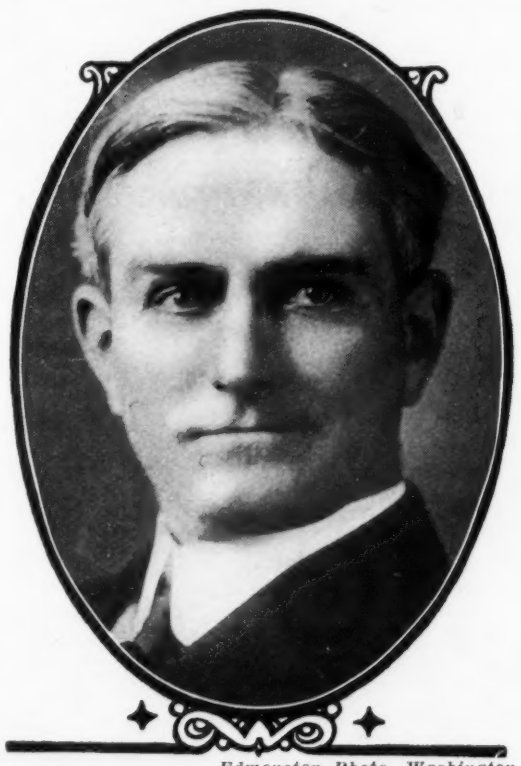
Commissioner Claxton Looks for Wider Use of Music as Essential Part of Our Public Education as Result of Singing in the Army—Our Troops Have Shown They Prefer Serious Music—Select Music for School Use Carefully

By PHILANDER P. CLAXTON
United States Commissioner of Education

THE value of music in education and in the life of the people has been understood more or less for thousands of years. Among the Israelites music took the place to a very large extent of all other fine arts, and played an important part in family, community and national life. For the Greeks it was the informing spirit of the whole body of education. The Christian Church, from the beginning, made constant use of music in all forms of worship. Martin Luther accounted as of little value a schoolmaster who could not sing or play on some musical instrument. Goethe, in the pedagogical province of his "Wilhelm Meister," said that all education should proceed from and return to music as its center. In his plan for an ideal college Milton included organ music for an hour a day to cultivate appreciation and to harmonize the soul.

From the lullaby, through the wedding march, to the funeral dirge, our lives are rounded in with music. In joy and in sorrow, at rest in the home, at play in field and forest, on stream and lake and sea, on the march, and in the strife of battle, music soothes and charms and inspires and strengthens us.

Americans are, it is generally considered, less musical than some other peoples, yet our estimate of the value of music is indicated by the fact that we



Edmonston Photo, Washington

Hon. Philander P. Claxton, United States Commissioner of Education

spend annually about as much money for music in one form or another as we spend for elementary, secondary and higher education in all other subjects.

The war has given a great impetus to community singing among the soldiers in the cantonments and among the civilian population in city, village, and country. So valuable is it thought to be for the morale of the army that large sums of money are appropriated for it, and some of the best singers of the country have been employed to sing for the soldiers or to lead them in singing.

It was soon found that not the light and trivial but the best and most serious music is most appreciated by the men who have left their homes and their tasks of peace to cross the seas and fight and suffer and, if need be, die for the sacred principles of democracy and freedom—for the cause of humanity through all future ages.

Out of this should come a wider and more general use of music as an essential part of our public education in elementary schools, high schools, colleges and in normal schools and all other schools for the preparation of teachers.

All children should be taught appreciation of music and as nearly all as possible all should be taught to sing or to play on some musical instrument.

Great care should be taken in the selection of music for school use, especially in the elementary and high school. Only that which has high educational value should be chosen. The selection of music for school use is no less important than the selection of literature for such use. In each case only the best for the children of the several grades should be selected.

The success of music in the school will depend on the skill of special teachers of this subject and on the ability of all teachers to appreciate its importance and to teach it in the absence of special teachers. For this reason all schools for the preparation of teachers should provide good general courses in vocal music and in music appreciation. A few of the strongest should maintain courses for the preparation of special teachers, directors and supervisors, as should also all conservatories and college departments of music.

CONTEMPORARY AMERICAN MUSICIANS

No. 38
ARTHUR FARWELL

ARTHUR FARWELL, composer, writer, educator and publisher, born in St. Paul, Minn., April 23, 1872. Educated in Baldwin Seminary in St. Paul; went from there to Massachusetts Institute of Technology. In Boston studied with Homer Norris; then with Guilmant, Humperdinck and Fitzner abroad. Lectured on music in Cornell University for two years, until 1901; then he founded the Wa-Wan Press in Newton, Mass., for the publication of all types of American music. In 1903 and 1904 made trips into the Far West studying Indian music and making a report to the American Institute of Archaeology on their songs and on the Spanish folk-songs of California. From 1909 to 1915 was a member of the editorial staff of MUSICAL AMERICA. From 1910 to 1913 directed the municipal concerts in New York and since 1915 has been head of the Music School Settlement in New York. In 1915 chosen president of the New York Community Chorus; since 1917 president of the National League for Community Music and vice-president of the Civic Orchestral League. Another interest is the American Music Society, which he founded in 1905. Has large number of compositions to his credit. For orchestra he has written "Love Song" from an unfinished suite, "Dawn" and "The Domain of Hurakan," "Cornell Academic Overture," etc. Also wrote music for pageant for Delta Kappa Epsilon Fraternity; for pageants in Meriden and Darien, Conn.; for the Shakespeare pageant, "Caliban"; for community masque, "Evergreen Tree"; incidental music for "Joseph and His Brethren" and "Garden of Paradise." Has also written great number of songs and piano compositions. Married Gertrude Everts Brice of Lima, Ohio, on June 5, 1917. Present home in New York.



Arthur Farwell

VIOLET EWART OFFERS A MODERN PROGRAM IN DEBUT

MacDowell's "Keltic" Sonata Among Compositions Played by Pianist—Event Attracts Large Audience

Violet Ewart, Pianist. Recital, Æolian Hall, Evening, Oct. 7. The Program:

"Variations sur un Choral," Roger-Ducasse; "Scherzo," Brahms; "Keltic" Sonata, MacDowell; "Fairy Pictures," Korngold; "Mazeppa," Liszt.

A large audience gathered for the New York début of Violet Ewart, pianist. Miss Ewart's gifts, and they are not negligible, were laid on the altar of modernity; one realized in her playing a relentless sacrifice of breadth of conception and of beauty of execution to the Moloch of atmosphere. The obsession led fatally often, notably in the first number, to the substitution of vagueness for dreaminess; of dullness for restraint. Mannerisms cannot redeem such choice of viewpoint; any more than the eccentric swaying of oneself about the keyboard can communicate to an audience the possession of a sense of rhythm in which a player is lacking. Miss Ewart's tone should by right be exquisite; her touch is feathery in its lightness, and when back of it she shall put a clear conception, a balance of thought, her possibilities in that line may be fulfilled.

The soloist's second number gave her an opportunity apparently denied her by the choice of her first. Though the great American composer has not, perhaps, reached in the "Keltic" Sonata the height of his "Eroica," he nevertheless gives the interpreter a big opportunity, and with more breadth and variety of tone, Miss Ewart might have succeeded in bringing some of MacDowell's bigger ideas over to the audience. As it was, she pleased some of her hearers. In the Liszt "Mazeppa" she failed, as much in execution as in conception, though some excellent finger work was made manifest here and there, while the encore, the Brahms D Minor Ballade, left the hearer with one thought, and that was that it is not only not rewarding, but it is not possible to see all masters through one pair of glasses.

The MacDowell "Novelette," offered as an encore to the sonata, and some of the Korngold numbers were pleasingly played; one got a glimpse of the possibilities behind the barrage of "atmosphere" with which this player has elected to surround herself. The Italy of her attainment lies obviously beyond the Alps of a different outlook. C. P.

Nina Morgana to Sing in New York

Nina Morgana, after singing with Caruso at Buffalo, on Oct. 11, and Ann Arbor, Mich., on Oct. 19, will give her New York recital at Æolian Hall, Oct. 24. She will again join Mr. Caruso at Chicago as an Auditorium guest of the Chicago Opera Association on Oct. 27 and at Milwaukee on Oct. 29.

Caruso Sings at Motion Picture Exposition

At the Motion Picture Exposition in Madison Square Garden, New York, Enrico Caruso, in fine voice, sang "Over There," the "Star-Spangled Banner," and other patriotic airs. The Artcraft Company, which claims Caruso as a member, gave photographs of the famous tenor with every dollar's worth of Thrift Stamps bought.

Three musicians reported in the week's casualty lists as "wounded severely" are: Louis Ferland, Waterville, Me.; E. E. Thiedemann, Milwaukee, Wis., and Paul A. Putt, Lebanon, Pa.

Madame

Rider-Kelsey's

IMMENSE

Success as a Singer

HAS BEEN DUPLICATED

IN HER

Success as a Teacher

The Great Lilli Lehman has often said, "Above all things, the voice student must seek a teacher who himself has been a successful singer."



—Photo by E. F. Foley

LAST NEW YORK (CARNEGIE HALL) RECITAL

The famous soprano sang a score of songs with a voice, a vocal art and a charm of varied expression, in all of which only two or three living sopranos could have equalled her. * * * This superlative artist, a star of the first magnitude, showed that she can hold her own in comparison with the greatest song singers.—*Henry T. Finck, in the New York Evening Post.*

Mme. Rider-Kelsey has artistic gifts and graces which place her among the aristocratic few. She pursues the ideals which present themselves to the vision of the elect, and she pursues them intelligently, affectionately and, what is much to the purpose, effectively. * * * No American singer could have sung Scarlatti's "Se Florindo" and Pergolesi's "Se tu n'ami" as she sang them, or displayed a nicer sense of the essential things in which their beauty lies. * * * For the manner in which she illustrated the pure old classic Italian school in the air from "Semele" it would be difficult to find words of praise which might be suspected of extravagance. And this is true, too, of the lofty poetical expression with which she uttered the Brahms songs. In all her songs Mme. Rider-Kelsey's voice was exquisite in quality. Its purity, integrity of texture, steadiness and responsiveness to the demands made on it by the sentiment of the songs were in themselves a joy, and her diction alike admirable in Italian, French, German and English.—*H. E. Krehbiel, in the New York Tribune.*

No more beautiful voice than Mme. Rider-Kelsey's has been heard this season, nor have any of her recent predecessors on the concert platform shown a more nearly perfect method of singing, a more nearly perfect diction or finer artistic intelligence. * * * Her interpretations, which revealed the insight, the analytical study and the careful preparation of a true artist, had real emotional vitality and she penetrated into the heart of music and poetry. But it was not only the beauty of the singer's voice that compelled admiration. Her skill in combining distinct and intelligent diction with a production of smooth and free-flowing resonance, her fine command of breath, her perfect attack and suspension of tone, her remarkable legato, her quiet dignity and repose were several of her many points of excellence.—*Max Smith, in the New York American.*

This singer's beautiful voice has never been heard here to better advantage than yesterday, nor has her fine vocal skill been disclosed more fully. It was a high level of artistic excellence which her delivery reached in an old French selection called "L'Insensible," and again in Handel's "O Sleep, Why Dost Thou Leave Me?" which she sang with exquisite feeling. * * * Mme. Rider-Kelsey's singing throughout was a delightful evidence of vocal art highly developed.—*W. J. Henderson, in the New York Sun.*

BOSTON SYMPHONY ORCHESTRA

Mme. Rider-Kelsey was the singer of the day, and though she has long ranked high in American concert-rooms and has sung often with the Symphony Orchestra in other cities, she appeared with it in its own hall at its own concerts for the first time. In these days of affectation and "forth-putting" on the concert stage, her quiet bearing, without a trick in it, was a pleasure to watch. Her voice is of the rarer soprano quality, of warm, rich, a little dark, tones, without a metallic, thinning or merely glittering strand in them. Mme. Rider-Kelsey's voice is a full-bodied voice, yet it does not lack suppleness. Unlike most singers of our time, alike in opera-house and concert-room, Mme. Rider-Kelsey can sustain the long melodic line, is capable of the large sweep of song. She weaves that line out of phrases in which she very adroitly makes text and music as one. No preoccupation with the sustaining of this line and the rounding of these phrases clouds the quality of each separate tone. Mme. Rider-Kelsey is mistress of the larger things of the art of song; she is expert in its minutiæ. She has adjusted the two skillfully, and she has ripened a natural voice of beautiful quality. The sum of all these things is beautiful singing that gives warm and unusual pleasure in its sensuous self, apart from the emotions it may or may not express.—*H. T. Parker, in the Boston Transcript.*

CHICAGO SYMPHONY ORCHESTRA

It is grateful to witness the recognition of the native artist. It is doubly grateful to record the justice of that recognition. Mme. Rider-Kelsey has been gifted by nature with a voice that combines with the purity, flexibility and range of the true soprano a greater measure of warmth and sympathy than such voices commonly possess. To these purely vocal advantages the singer adds qualities of musicianship that compel the heartiest commendation. Her phrasing and shading are comparable to the art of a good violinist, but one must seek long among her colleagues to find one who matches her sensitive regard for the contour of the music phrase, or who shares her power to give it life and beauty.—*Chicago Tribune.*

Residence Studio: 523 W. 112th Street, New York Telephone: 471 Morningside

Downtown Studio: 220 Madison Avenue

NEW SOCIETY FOUNDS SYMPHONY SERIES AND EXPANDS CIVIC MUSIC IN CLEVELAND

Group of Patrons Will Underwrite Twelve Concerts—Cooperate with Public School Officials to Provide Free Music for Public—City Creates Office of Supervisor of Community Singing—Chamber Music Takes Sudden Boom—Three Local Managers Will Present Leading Orchestras and Famous Artists

CLEVELAND, OHIO, Oct. 12.—The Cleveland music season of 1918-19 will include symphony concerts, great recitals, visits from the San Carlo Opera Company and a great deal of chamber music, in which there seems to have been created much fresh interest.



Alice Bradley,
Cleveland Correspondent Musical America

Almost all of these enterprises are under the direction of Cleveland's two very able women managers, Mrs. Adella Prentiss Hughes and Mrs. Franklyn B. Sanders. Music clubs are to present the usual number of concerts with an excellent variety of artists booked from national managers; also many concerts in which the best local talent will be employed, for Cleveland has always shown a due appreciation of home musicians.

Twelve symphony concerts are announced—two by the Chicago Orchestra, three by the Philadelphia Orchestra under Leopold Stokowski, four by the New York Symphony Orchestra under Walter Damrosch (two evening concerts and two young people's matinées) and one each by the New York Philharmonic under Josef Stransky, the Cincinnati Orchestra under Ysaye, and the Detroit Orchestra under Gabrilowitsch. The soloists are to be Guiomar Novaes, pianist; Ossip Gabrilowitsch, pianist and conductor at the same concert; Mme. Matzenauer and Helen Stanley, sopranos; Toscha Seidel and Louis Rich, violinists; José Mardones, bass; Riccardo Stracciari, baritone, and Carlo Liten, the Belgian actor, who will recite the verses of the Belgian poet, Cammaerts, to the music of Sir Edward Elgar, conducted by Ysaye.

Points Making Cleveland a Highly Valued Musical City

150 Music Teachers
75 Organists
3 Managers of Large Concerts
Excellent Hotel and Theater Orchestras
8 Strong Club Organizations
13 Symphony Concerts
8 Great Recitals
6 Semi-Private Morning Concerts
3 Important Chamber Concerts in New Series
3 Concerts by the Philharmonic String Quartet
Much Community Singing under Municipal Direction
Many Orchestral Concerts by Amateurs and Local Professionals



—Photo by Chircosta Studio

CLEVELAND'S EVANGELS OF MUSIC

No. 1—Harper Garcia Smyth, who occupies the newly created position of Supervisor of Community Singing; No. 2—John L. Severance, Cleveland Capitalist, First Vice-President of Musical Arts Association; No. 3—Brigid Gaffney, Manager of John McCormack and Galli-Curci recitals; No. 4—D. Z. Norton, President of Musical Arts Association, Cleveland Banker (Portrait by Herkonur); No. 5—Thomas Whitney Surette, Lecturer on Music Appreciation at Cleveland Museum of Art; No. 6—Mrs. Harry D. Norvell, President of the Lecture Recital Club; No. 7—Mrs. Felix Hughes, Manager of Concerts, Secretary and Treasurer of Cleveland Musical Arts Association; No. 8—Nicolai Sokoloff, whose services have been donated to the Cleveland Board of Education by the Musical Arts Association; No. 9—Mrs. Frank A. Spitz, President of Music and Drama Club; No. 10—Mrs. G. M. Colvin, President Musical Art Society of East Cleveland; No. 11—Mrs. Franklyn B. Sanders, manager of important concerts with fashionable clientèle.

Mrs. Hughes also announces recitals by Alma Gluck and Schumann-Heink, Pablo Casals and Jascha Heifetz, Rosenblatt, the Jewish cantor, and, in co-operation with the Mayor's War Board and the Musical Arts Association, a great patriotic concert to be given by La Société des Concerts du Conservatoire sent over by the French Government to promote the *entente cordiale* between America and France. Mrs. Hughes will be the local manager for the concert of the Boston Symphony Orchestra given in Cleveland during their Western tour in the month of February, if their present plans are carried out, and she will cooperate with the management of the Shubert-Colonial Theater in the fifth annual fall season of the San Carlo Opera Company, announced for the week of Oct. 21.

Mrs. F. B. Sanders, as manager for the Fortnightly Musical Club, announces the engagement of Ethel Leginska for an evening recital in Gray's Armory included in the regular club course, and for the afternoon concerts at the Knickerbocker Theater recitals by Caroline Hudson-Alexander, soprano, Emma Roberts, contralto, and Elias Breeskin, violinist; also a concert by the Society of Ancient Instruments, led by Henri Casadésus.

Three Chamber Music Concerts

A new series announced this season by Mrs. Sanders is one of three chamber concerts in the Hotel Statler, made possible by the subscriptions of those who love this form of music. The artists secured are Harold Bauer, pianist, and Jacques Thibaud, violinist, to be heard in a sonata recital; the Flonzaley String Quartet and the Elshuco Trio, consisting of Richard Epstein, pianist, Samuel Gardner, violinist, and Willem Willeke, 'cellist.

Mrs. Hughes and Mrs. Sanders announce jointly the seventh season of Friday Morning Musicales given at the Hotel Statler, a course which comprises six concerts and draws a large audience of music connoisseurs as well as fashionable people. Artists secured for this year are Mme. Gills, soprano; Louise Homer, contralto; Reinald Werrenrath, baritone; Mischa Levitzki, pianist; Hans Kindler, 'cellist, and two who will make their Cleveland débuts, Hulda Lashanska, soprano, and Max Rosen, violinist.

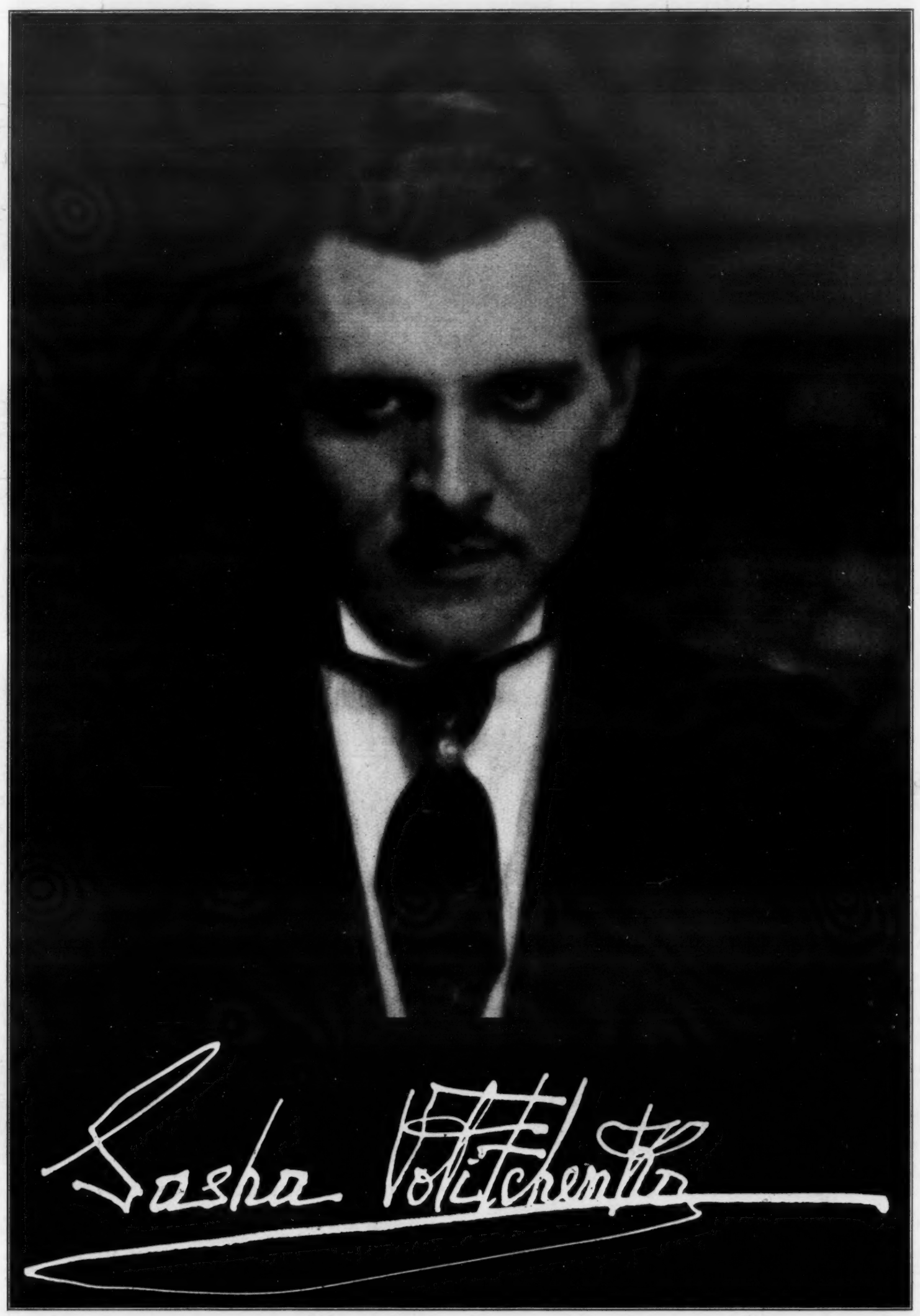
Bridgid Gaffney, manager of the annual Cleveland concert given by John McCormack, will this season present a second artist, the prima donna, Galli-Curci, who comes in November.

The Arts Association

Undoubtedly the most important factor in Cleveland music at the present time is the Musical Arts Association, a group of music patrons that assumes the responsibility for the series of twelve symphony concerts and many other musical enterprises demanding financial backing for their promotion. Its president is D. Z. Norton, its first vice-president John L. Severance, and its secretary-treasurer Mrs. Hughes. This association has lately undertaken much work that is fundamental in the creation of a musical city—a city that shall not only listen to great artists, but one that shall love and produce good music for itself. It supplies to the Music School Settlement the services of Muriel Abbott, a competent violinist, as a member of the

[Continued on page 99]

The Revival of a Forgotten Art



The Noted Russian Composer and Sole Exponent of the Tympanon

An instrument which is a prototype of the Spinet and Harpsichord and combines all the qualities of a Full Orchestra

FIRST PLAYED AT THE COURT OF LOUIS XIV

ANNOUNCES A SERIES OF CONCERT INTIMES AT HIS STUDIO

HOTEL DES ARTISTES 1 WEST 67th STREET, NEW YORK

NEW SOCIETY FOUNDS SYMPHONY SERIES AND EXPANDS CIVIC MUSIC IN CLEVELAND

[Continued from page 97]

faculty to conduct ensemble classes, and furnishes also teachers for wind instruments of the orchestra.

Its latest benefaction to the city is the contribution to the Board of Education of the services of Nikolai Sokoloff, violinist and conductor, who will assist in the development of orchestral music in high schools, and will form a local orchestra to present programs in remote community centers, to be repeated in the heart of the city.

Mr. Sokoloff in his directing of the music of community centers will work in co-operation with the music clubs and all existing local organizations.

The Musical Arts Association has acquired the entire library of the Boston National Opera Company, a valuable collection of orchestral scores and vocal parts. It has been placed in Case Library, which has a large music department. This with the very good orchestral library now in the Cleveland Public Library, which belongs to the city of Cleveland, gives to the city excellent material for future performances of important works.

Create New Office

The action taken by the Cleveland Board of Education in creating for Harper Garcia Smyth the position of Supervisor of Community Singing is probably unique in the United States. The great public demonstration aroused by the presentation in Wade Park last June, under Mr. Smyth's direction, of his pageant, "Freedom for All Forever," has led to the financing by the Cleveland War Board of his new pageant called the "Supreme Sacrifice," which will be presented on Oct. 18 to inaugurate the planting of the trees of Liberty Row—a line of oaks three miles long, placed on the boulevard in memory of Cleveland men who have died in war service.

Clubs Active as Ever

Vigorous efforts to win the war are to be made this year by several of Cleveland's smaller music clubs. The Music and Drama Club, of which Mrs. Frank A. Spitz is president, is pledged to give evening benefit war-recitals in addition to its regular afternoon club concerts.

The Lecture Recital Club, with Mrs. Harry D. Norvell as its president, lends service upon many public occasions, and is allied with the Music Federation interests. The Musical Art Society, with Mrs. G. M. Colvin as its president, will endeavor to equal last year's record, and has chosen for its afternoon programs a study of folk music, especially the hymns and sacred songs of the Allies.

The Harmonic Club, a mixed chorus, under the direction of J. Powell Jones, promises nothing in advance, with its "mixture" of voices much interfered with by the war's call for its men, but it will not disband if the women members have anything to say about it.

The Singers' Club, a male chorus under the direction of Albert Davis, is following the tactics of Br'er Rabbit and layin' so low that it has nothing at present to announce, except its usual three concerts, given though skies should fall.

Three chamber concerts will be given as usual by the Philharmonic String Quartet, the oldest existing organization of the kind in the country since the disbanding of the Kneisels.

Cleveland's music season opened on Oct. 1 with the annual recital of Lila Robeson, contralto of the Metropolitan Opera Company, whose vacation spent in her home city always gives to Cleveland frequent opportunity to enjoy her beautiful art.

A new factor in the season's musical field is the enterprise of the Museum of Art. With a charming little auditorium and some wide rotundas among the main galleries, Director F. Allen Whiting has been inspired to raise a large subscription fund to secure the services of Thomas Whitney Surette to present an extended course of lectures on "Musical Appreciation" on Wednesday evenings and to conduct patriotic community singing on Saturday and Sunday afternoons and on Sunday evenings. These are free days at the Museum, and the desire is to interest the great public, invited to attend without entrance fee, in the finer forms of patriotic song that have survived the ages, thus making the fine arts of the museum's activities include music as well as painting and sculpture, appreciating perhaps the need there is to develop the finer side of popular music.

"The Army of Spiritual Defense," which is just as much a part of this nation as its military machine, will have one of its strongest weapons in Cleveland in the "get-together" campaign of its music-leaders in 1918-1919.

ALICE BRADLEY.

Many Musical Stars to Visit Boise, Idaho

C. H. White Will Bring Godowsky, Casals and Others in Concert—Club, Church and School Music—Effect of War Upon Local Organizations

BOISE, IDAHO, Oct. 12.—This city's musical activities for the coming season are getting well under way, and from present indications we will have a goodly number of visiting artists.



Oliver C. Jones, Musical America's Representative in Boise, Idaho

C. H. White, manager of the Boise branch of the Ellison-White Chautauqua system, expects to bring Godowsky, Casals, Karl and possibly several others here this winter, while Oliver C. Jones will probably bring several artists yet to be chosen. Walter Mendenhall, manager of the Pinney Theater, will present as usual a number of musical attractions, and we expect another visit from some grand opera company.

The musical clubs are beginning to resume activities. The Tuesday Musical and the music department of the Columbian Club have lately reorganized.

Boise's Municipal Band, George Fleharty, conductor, has had a splendid season, having given weekly concerts of a high order throughout the summer.

On July 4 and Labor Day Boise experienced its first community "sings," at which time thousands joined in singing patriotic songs. The "sings" were a pronounced success.

Boise's Musical Assets

Local Branch of Ellison-White Chautauqua System
Tuesday Musical Club
Columbian Club
Municipal Band
Community "Sings"
High School Music Department
Boise Concert Orchestra
Local Churches

The Boise High School has been exceedingly fortunate this year in obtaining the services as director of music of a man with such wide experience as Robert Crossland. Mr. Crossland will no doubt keep the music of the schools, chorus, orchestra and band up to the high standard it has maintained in the past.

Organization of a Liberty Chorus was a feature of the Loan campaign.

Oliver C. Jones, organist and choirmaster of St. Michael's Episcopal Cathedral, plans to give a secular concert with his choir of forty voices at a Red Cross benefit. The program will present works by American composers exclusively.

Albert J. Tompkins, director of the Boise Concert Orchestra, has not decided whether he will give any concerts this year, owing to the fact that many of his men have been called into the service.

Among the churches the usual high musical standard will prevail, though all are badly handicapped by the lack of male voices. The following organists will preside at the various churches the coming winter:

Richard P. Irwin, First Methodist; Grace Sensig Hanson, First Congregational; Ava Brinck, First Presbyterian; Lydia Adams, First Baptist; Larita Pfost, First Christian, and Oliver C. Jones, Episcopal Cathedral.

Boise is a splendid place for the development of concert activity, and the artists that visit here are usually well rewarded both from the artistic and financial standpoint.

During the past year many concerts have been given for the benefit of the Red Cross, Y. M. C. A., and many branches of the service, and thousands of dollars have been and will continue to be raised for patriotic causes Boise musicians have never hesitated an instant when called upon to help stimulate activities along any patriotic line.

OLIVER C. JONES.



MUSICAL FACTORS IN BOISE

Above: C. H. White, Manager Boise Branch of the Ellison-White Chautauqua System. Below: Robert E. Crossland, New Music Director Boise High School

PROTECT OUR ANTHEM

Don't Allow It to Be Played on Hurdy-Gurdies, Pleads "Sun" Correspondent

"Americans returning from France tell of their surprise at the remarkably few times they heard the 'Marseillaise' played in our beloved sister republic. France might teach us a lesson in discretion. There are places where the 'Star-Spangled Banner' cannot be played too often, but it should not be dragged around the streets, sandwiched between 'I'm Sorry I Made You Cry' and the 'Missouri Waltz,'" says a correspondent of the New York *Sun*, pleading for dignified treatment for our anthem. To bolster his argument he relates the following anecdote:

"The other evening on Park Row, after the 'Marseillaise' had been played, a hurdy-gurdy burst into the opening notes of the 'Star-Spangled Banner.' Instantly patriotic citizens removed their respective derbies and fedoras, while a half dozen doughboys, just emerging from 'chow' in a nearby lunch room, stood rigidly at attention.

"And then the organ-grinder got the greatest surprise that ever was handed him on these hospitable shores. A six-foot policeman stalked down on the musical vehicle and ordered, 'Stop playing that.'

"Had a Prussian Guard dropped out of the sky and ordered Francis Scott Key's masterpiece silenced the unfortunate compatriot of Garibaldi could not have evinced greater amazement.

"'It's the "Star-Spangled Banner,"' he said, with all the emotion of his race.

"'Yes, I know,' curtly replied this member of New York's finest. 'Stop playing it.'

"Still looking at the patrolman as though he was trying to decide whether he was plumb crazy or a Hun spy in disguise, the organ-grinder took off the record and tried 'Over There,' which passed Mayor Hylan's musical censor. . . .

"Whether this police officer acted under orders or on his own initiative, his act unquestionably was a wise one. The great inspiring anthem of the American republic has a dignity that should guard it against being played on wash boilers and similar instruments."

THE NATIONAL CONSERVATORY OF MUSIC OF AMERICA

The only school of music in the United States chartered by Congress

JEANNETTE M. THURBER, Founder and President
126-128 West 79th Street, New York City.
Office also at Washington, D. C.

Ethelynde Smith IS SINGING

From the Hills of Dream.....Cecil Forsyth
The Lotus.....Nicholas Douty
Under the Greenwood Tree.....A. Buzzi-Peccia
The Mother Heart.....Samuel R. Gaines
The Bird.....Dwight Fiske

A FEW QUOTATIONS FROM EMINENT CRITICS

BOSTON

"Few pianists have with so beautiful a touch so exquisite a sense of proportion, so great a mastery of technical resources, so romantic a spirit, so pleasing a personality. And she plays with an almost incredible accuracy, with refreshing ease, with a fascinating simplicity of manner."
The Herald

"Winifred Christie is a delightful artist. She knows how to interpret a composition with every intellectual appreciation of its qualities, but without dryness, and with unfailing tonal beauty." *The Post*



Genthe, N. Y.

NEW YORK

"This young Scotch pianist is always welcome, because she is not only a substantial artist, but is possessed of that desirable quality—personality."
The World

"Miss Christie interprets the works of the classic masters with clarity and a fine appreciation of form and style, while to music of more modern writers she imparts a fascinating range of color."
The Sun

WINIFRED CHRISTIE

THE SCOTTISH PIANIST

Representative: K. E. Seelye

1 West 34th Street, NEW YORK

A. BUZZI-PECCIA

THE EMINENT VOCAL MASTER AND COMPOSER



SOPHIE BRASLAU

To Signor A. Buzzi-Peccia:
With love and eternal gratitude to the only Maestro in the world from his pupil.
SOPHIE BRASLAU

Telegram from Richmond:
Owe much to you for great success tonight. SOPHIE BRASLAU

From Lockport:
Did justice to you. Audience with me. Success.
SOPHIE BRASLAU



ALMA GLUCK

Lake George, 1915.
To my dearest Maestro, Signor Buzzi-Peccia, with affectionate thoughts!
ALMA GLUCK

My Dear Young Lady:
The only teacher to whom I can recommend you is my own teacher, Signor Buzzi-Peccia, 33 West 67th St. ALMA GLUCK



CECIL ARDEN

To Signor Buzzi-Peccia, the Maestro whose real technical and artistic training makes possible a pupil's success. His devoted pupil,
CECIL ARDEN

ITALIAN METHOD: Vocal training from the beginning to the operatic and concert stage.

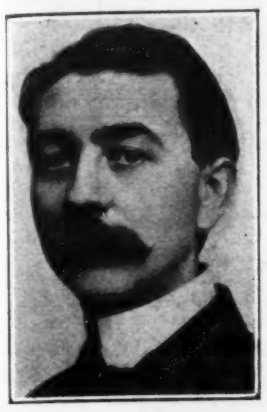
Telephone Columbus 4225

STUDIOS: 33 WEST 67th ST., NEW YORK

Lima, O., Welsh Stronghold, Aspires to Become Choral Center of the Nation

Welshmen Play Leading Part in City's Musical Progress—To Erect Great Auditorium and Studio Building—Public Schools Establish Music Course with Credit System

LIMA, O., Oct. 10.—Will the Welsh of the newly allied nations now be the people to restore the faded glories of the mass singing Germanic hosts? Will the once famous Eisteddfod prize competition societies replace the numerous Saengerfest, Saengerbund, Musikverein and Maennerchor organizations everywhere that had gradually assumed a monopoly of the American field of mass singing endeavor?



H. Eugene Hall

Correspondent for MUSICAL AMERICA in Lima, O.

Leaders of the great family singing nation whose logical center is this city, with its surrounding strictly Welsh settlements — Gomer, Venedocia, Vaughnsville, Ada, Delphos—think it will. A statement like this at a time like this from so authoritative a source should be of considerable moment to MUSICAL AMERICA readers, musicians and music-lovers of the country, for no force is so potent to keep alive a vital musical interest among a people as that which binds them together in a mutual love for mass and community singing. A city and community, some parts of which are solidly Welsh, and which proudly exhibit proofs of the capture of prizes and honors in overwhelming majority in past years' competitions, should be competent to speak on this subject.

Some Prominent Welshmen

Welsh singers are sprinkled thickly throughout the valley of the Shawnee, of which Lima is the center and metropolis, giving us a fine and sure musical foundation. The names of Jones, Davis, Thomas, Evans, Watkins, Miles, Peate and Morgan are found at every turn in the business and professional marts, and one finds few others in the strictly Welsh villages and towns surrounding Lima. These are names to conjure with, too, these war times. Is not Dr. Arthur N. of the Davis patronymic just now throwing some pretty heavy broadsides into the camp of the harried Kaiser through the American newspaper dailies? Dr. Arthur's home is in Piqua, a next-door neighbor on the south.

An Evans, Mark, is the supervisor of music in the Lima public schools and until just a few weeks ago was director of the largest Protestant church choir—the Trinity M. E.—in the city. Until a very few years ago, just prior to the war, he was director of the Lima Choral Society, which in its palmy days won more prizes and honors in competition than any other in the United States. The tenor of the quite famous quartet at Trinity is Gordon Thomas, sixteen years old, of Vaughnsville, of whom the late Ewan Williams said, "He is the coming tenor of this country."

Speaking of competitions and prizes, it is not inopportune here to revert to what was probably the last long distance appearance of the Lima male chorus in a nationally significant Eisteddfod. This was at the time of the Alaska-Yukon Exposition in 1908. The big competition and the event of the capital and only prize offered ($500) was that in which the relative merits of the singers was considered in the rendition of Daniel Protheroe's "Nidaros." Hugh Owens (Chicago), formerly of Lima, was the conductor of the prize winning singers, who were called "The Ohio Male Chorus," about forty-five men, practically all from Lima and the Welsh belt hereabouts, and they attracted large crowds at concerts given all along the way, Salt Lake City, Denver, Helena, St. Paul, Minneapolis, North Yakima and other points.

Since that time the contests have been held at less distant points, Lima has won two-thirds of the prizes, and of fifteen contests in which the Lima Womans' Chorus, with Millie Sonntag as director, entered during a period of some ten or twelve years, Lima won thirteen outright, and divided one of the two remaining. The rush of things commercial hereabouts, the changes wrought in living and social conditions by the war, has brought about a temporary suspension of the mass singing activities; but the incentive is alive; it only slumbers; and this brings us to the announcement made very recently by a local syndicate of capitalists which will mean much for Lima music and musicians.

To Build Big Auditorium

A lot 200 feet square has been acquired in the geographical center of the city, and, having one side open and clear, looking out on the river, where directly the war is over and labor conditions favorable and material obtainable, will be built a fireproof building of reinforced concrete which is to be known as Lima's home of music. It will cost between $200,000 and $250,000, according to the rough draft of plans in the hands of the secretary-treasurer, F. E. Harman, and will be unique in design and arrangement. Additional interest is lent the project by the fact that the contract is just let for the construction of the new architectural bridge to span the river at this point.

The plan is to build large enough to accommodate everything musical from the small recital to the largest of the grand opera organizations. There will be two auditoriums, the larger with stage of probably 60 x 100 and with seating capacity for not fewer than 3500 to 4000, with broad artistic lobby running 200 feet from Elizabeth to West Street, and a smaller recital hall with about 1500 seating capacity. The design is to have also a number of studio suites for teachers, the clubs and their meetings (there are some 75 to 100 of these here that meet in churches or at residences).

The ground was acquired in this year for the new building, and, as stated, construction will begin as soon as conditions brought about by the National Council of Defense warrant. The syndicate is composed of the following gentlemen:

Attorney Davis J. Cable, president Lima Telephone & Telegraph Company and many other enterprises; F. D. Carpenter, president and general manager Western Ohio Electric Railroad Company; Elmer D. Webb, of the Elmer D. Webb Company, real estate enterprises; Mack Altschul of Altschul Bros., wholesale fruit and produce dealers, and F. E. Harman of "Harman's," house furnishings.

Particularly pleased over the prospects of having this new home for music are the officers and directors of the Women's Music Club, who now represent the local managerial impetus. Memorial Hall is now the only available place for concerts. The club announces that the entire series of matinée events will also be given in Memorial Hall this season.

Women's Club Begins Year

The formal opening of the Women's Music Club season was on Oct. 3 with a matinée recital, presenting Mrs. R. H. Negley, a noted Ann Arbor soprano (now a resident of Lima), Bernardine Taubken Dimond, a professional 'cellist of Lima, member of a prominent Chicago Chautauqua organization, and Esther

[Continued on page 103]



Above: St. Rose Literary and Dramatic Society (Opera Division) in H. M. S. Pinafore. Principals, left to right: Sir Joseph (L. C. Cunningham), stage manager, and Hebe (Irene O'Connor), Ralph (Frank Kennedy) and Josephine (Marguerite Zender), director of the opera; Captain Corcoran (Raymond Simons) and "Little Buttercup" (Marguerite Charlotte), "Dick Deadeye" (Austin O'Connor) and "Bobstay" (Earl Simons).

Left circle: The Yankee Girls' Quartet, presenting "The Allies at War" in song, dance and story.

Left to right: Aleen Kahle Mowen (business manager and mezzo-soprano soloist); Freda Preston, piano soloist and accompanist; Greta Schultze, toe and interpretive dancer; Berda Ewing (stage director and soprano soloist, reader and raconteur).

Right circle: Group of officers and members of Etude, Lima's oldest and most distinguished music study club. (Photo made at outing.)

Lower panel: Memorial Hall, where all the important concert and recital events are given.

Tabulating Lima's Assets

Welsh Eisteddfod Center
Building of $250,000 Home of Music Assured at War's Close
Women's Music Club of 1000 Members
The Etude
High School Chorus of 600 Voices
High School Orchestra and Opera Club
Women's Music Club Artist Concerts and Recital Course
St. Rose Literary and Dramatic Society's Opera Productions
Liberty Band
Lima Ladies' Chorus
Annual Chautauqua Events
The Harley Holmes Orchestra

LIMA'S HONOR ROLL

A few of her citizens of musicianly attainments who are helping to make musical history in other fields.

W. Kirkpatrick Brice, "Father of the Community Chorus" and member of the Government Commission on War Camp Community Singing.

New York City.

Mme. de Lima (Edna Burton Van Dyke), prima donna soprano, concert and recital artist.

New York City.

Gertrude Brice Farwell (Mrs. Arthur Farwell), reader, musician and collaborator with her distinguished husband in musical-literary fields.

New York City.

Anna Bussert Gantvoort (Mrs. Carl Gantvoort), grand opera, oratorio, concert and recital artist.

New York City.

Gwilym Miles, Welsh baritone singer and teacher, distinguished in oratorio rôles.

New York City.

Prof. William Miles, Welsh teacher, adjudicator and now supervisor of music in the public schools.

Ft. Wayne, Ind.

James A. Grubb, Welsh tenor soloist and member International Operatic Quartet.

Chicago.



WORKERS IN LIMA'S ARTISTIC VINEYARD

From left to right: Mrs. R. O. Woods, secretary-treasurer Woman's Music Club; Charles H. Crockett, pioneer Lima musician; Mrs. Minor M. Keltner, president Women's Music Club.

LEON RICE

TENOR

AMERICAN SINGER *of* AMERICAN SONGS

HAS HAD AN AVERAGE OF THREE RETURN ENGAGEMENTS FOR EACH ORIGINAL APPEARANCE. :: ::



Personal Address

THE BELNORD

BROADWAY and 86th ST.

NEW YORK CITY

BLANCHE GOODE

PIANIST

What Critics Say:

New York Sun—
"Her tone was generally good and her touch possessed both warmth and color."

New York Press—
"Miss Goode's playing is intelligent and straightforward. She has great facility of execution, a certain artless method of approaching her subject, and sufficient deftness to promise great things for the future."

New York Herald—
"Miss Goode played with considerable understanding and a masterful grasp of piano technique."

New York World—
"Miss Goode, tall and pretty, has an attractive personality. Her musical equipment is considerable and her performance was not without merit, coming from intelligent preparation and good taste."

Chicago Daily News—
"Miss Goode plays with facility, even in passages requiring of the fingers an assured technique, and she knows how to vary the tone by the touch and by the use of the pedals."

Chicago American—
"There is evidence of elegance and a distinction of touch. Especially good is the color of her tone in mezzoforte work."

Chicago Herald—
"If the gifts which Miss Goode disclosed at this performance were not so great as to cause the listeners to gasp with stupefaction in their seats, they were great enough to give considerable pleasure to those before whom they were presented. The recitalist is in possession of a fluent execution, a touch that is appealing in delicate passages, somewhat hard in those which require exuberance, and a sense of poetry and imagination."

With New York Philharmonic Orchestra
(Josef Stransky, Conductor)

Springfield Republican—
"Miss Goode has just finished a very successful concert tour and she achieved an equal success last night. Her playing is beautifully clear and rhythmical, and she surmounted all the difficulties with a delightful ease, giving a brilliant and satisfying performance of one of the most graceful of compositions for piano and orchestra."

In France Till Season 1919

Personal Representative

JOSEPH JOINER, 437 Fifth Avenue, New York



Lima, O., Welsh Stronghold, Aspires to Become Choral Center of the Nation

[Continued from page 101]

Lynch, pianists, in solos, and as a second part a complete performance of the amusing little skit made famous by Maude Adams as a curtain raiser, "Op-o'-Me-Thumb," by the Players' Dramatic Club, most of whose members are members of and workers in the Music Club. This program was under the direction of Anna Cantwell, organist and choir director at St. Rose; and as in former seasons was surrounded and embellished by the club officials with that delightful social atmosphere with distinguishes the organization's premières as the outstanding events of the year's musical calendar. The formal opening of the club's artist recital season (evening events) was this season given to the the Barrère Ensemble, with its bizarre stage pictures and gorgeously ornamented *divertissement* furnished in the second part by the Pavley-Oukrainsky ballet.

Await Tax Decision

With the booking of the Detroit Symphony Orchestra for Dec. 10, Mrs. Keltner, club president, and her executive board, determined to defer the 1919 part of the season's bookings until the commotion at Washington and the protest against the proposed tax on musical admissions has either availed or failed, for they are very certain that the club's future existence and success will be materially affected, and its now democratically constituted personnel really menaced if the Senators refuse the petitions of the numerous protestants.

The Women's Music Club made a great record last year. Besides the successes attending their bookings of the two orcrestras, the St. Louis and the Minneapolis Symphonies, and the big social events made of the Zimbalist and Mme. de Lima bookings, they were very patriotic and participated in all the local Red Cross efforts of whatever nature. They purchased liberally of all Liberty Bond issues.

The officers of the Women's Music Club are: Mrs. M. M. Keltner, president; Mrs. A. L. White, vice-president; Mrs. R. O. Woods, secretary-treasurer; Mrs. I. R. Longsworth, assistant secretary-treasurer.

Board of Managers—Mrs. Roy Banta, Mrs. C. S. Baxter, Mrs. F. M. Calvert, Mrs. J. E. Dexter, Mrs. M. M. Keltner, Mrs. I. R. Longsworth, Mrs. Harry Macdonald, Mrs. J. Robb Meily, Mrs. F. G. Stueber, Mrs. John Urfer, Mrs. A. L. White and Mrs. R. O. Woods.

Membership Committee—Mrs A. L. White, chairman; Mrs. Luah Butler, Mrs. C. S. Baxter, Mrs. J. E. Dexter, and Anna Cantwell.

Program Committee—Mrs. M. M. Keltner, chairman; Mrs. W. B. Berryman, Mrs. Fred Gooding, Mrs. Harry Macdonald, and Bertha Falk.

Social Committee—Mrs. Roy Banta, chairman; Mrs. W. A. Campbell, Mrs. P. M. Hulsken, Mrs. A. T. Macdonnell and Mrs. W. L. Mackenzie.

Altruistic Committee—Mrs. I. R. Longsworth, chairman; Mrs. M. S. Thompson, Mrs. and Bonnie Linn and Marguerite Zender.

Publicity Committee—Mrs. C. S. Baxter, chairman; Mrs. Luah Butler, Mrs. T. H. Schoonover and Nell Kriete.

One of the big factors in Lima's musical make-up is the operatic division of the St. Rose Literary and Dramatic Society, members of which in five years have produced the Gilbert & Sullivan répertoire, and to packed houses always. The company and production of the current year, "Pirates of Penzance," had the honor of dedicating the new Liberty Theater at Camp Sherman (Chillicothe, O.) to opera. Father W. S. Tobin of St. Rose Church is the enthusiastic god-father of these events, and is virtually the business director of each function. It is planned now to give a big matinée revival of the répertoire for the 1919 appearance of the company soon after the holidays.

The Etude

The Etude, Lima's oldest and most distinguished body of women professional musicians, always has a waiting list. Its limit is thirty. At the July outing meeting, in which much pleasure was combined with business, it was voted to make French the official language of the study hour and recital events henceforth. It is probable that the Lima club has the honor of inaugurating this handsome compliment to a sister Republic and war ally; at least they claim the distinction. The club has studied the French masters and the Russian for the greater part of two seasons, always with a goodly sprinkling of American composers, and the coming one will be devoted to the ultra-moderns of the French school, and beginning in November, American music and composers.

The Etude for the first time in its history will this season arrange for a public performance and perhaps others. In November the club will give a big benefit program, a matinée recital, in the interest of the Allen County Child's Welfare Association, with Millie Sonntag Urfer, Mrs. F. E. Gooding and Ray Heffner in charge.

It is the present plan to give this same program in neighboring towns and cities in which the association has branches and also as a benefit.

The officers of The Etude are: president, Mrs. Harry Macdonald; vice-president, Mrs. J. Robb Meily; secretary-treasurer, Mrs. J. M. Patterson; assistant secretary-treasurer, Harriet Kelly. Executive committee: Mrs. J. Robb Meily, Mrs. Waldo Berryman, Mrs. Harry Macdonald; secretary of new publications (a new office), Millie Sonntag Urfer.

Improve School Music

Lima was somewhat indifferent for many years to the rapid growth of interest in the establishment of music in the public schools. It is only this year that Supervisor Mark Evans has finally succeeded in establishing music on a plane of importance and securing a regular study period in the day's calendar. One credit will be allowed seniors in high school for proficiency provided it has been attained by proper preparatory work. In the seventh and eighth grades one and one-half days per week are allowed for music and in both branches of the high school.

Many important productions have, however, been accredited the pupils; these include operettas, operas, choruses and solo programs, both of vocal and instrumental forces. There are thirty in this year's orchestra, twenty-four in the boys' glee club and twenty-four in the high school choral club, members of the last-named singing the classics. When the new administration building is finished (probably by Nov. 15) work will begin immediately on the huge pupils' chorus of 600 voices—400 from the seventh and eighth grades and 200 from the central high school. The new auditorium will seat about 1200.

Assisting Mr. Evans in the work are the following: Aleen Kahle Mowen, special teacher in three buildings of music and art; Miss Rudy (first three grades); Violet Lewis, Eva Hopper, Edith Simpson and Miss Beban. H. E. HALL.

Community Singing Is Chief Means of Self-Expression for Flint, Michigan

George Oscar Bowen, Director of Sings, Calls Them City's Great Vehicle for Patriotic Fervor—High School Chorus Is Preparing Cantatas—Song Leaders' Class Organized for Season's Rallies

FLINT, MICH., Oct. 10.—Community "Sings" have become as much a topic for household comment and discussion in the homes of Flint as the latest news from "over there," the new draft law, or W. S. S. and Liberty Bonds. The citizens of Flint are devoted to the project, and after one year of the experiment under the direction of George Oscar Bowen, they pronounce it an unqualified success.

Director Bowen, in speaking of the work of the past year, says: "We started in last September with many ideas and plans. We felt that we had laid out a pretty big and ambitious program for ourselves, and the Executive Board said that if we accomplished it in two years everyone would be satisfied. But we did carry out the program as originally planned, and much more in addition.

"In the first place we found the people ready. They did not know it, but they were filled so full of enthusiasm and patriotic fervor over the war that their emotions had attained the breaking point and they needed an outlet for them. We all know that singing like no other vehicle provides that outlet, and Flint people surely did work it to the limit last season. Therefore, the battle was half won, for we had young and old, rich and poor, high and low, real Americans and hyphens, all sitting down together singing their heads off.

"Expression of Mass Soul"

"To the average person who has not followed up community singing and has not seen real demonstrations of it, it will not be easy to understand the great psychological phenomena which take place when a crowd of people get to singing. Men and women become different creatures. They see out of different eyes. They begin to realize that there are other people in this great world, and that after all they are but a small portion of this great mass soul and mass voice which is expressing itself. To see the 400 or more men who every Tuesday sit down to luncheon together in the Flint Board of Commerce take part in singing is an inspiration which one seldom equals. Many of these men had not sung for years, if ever, and now they are all 'doing it.' They like it and are going to have it.

"A great variety of calls have come to me during the year for singing. The great war campaigns, like the Liberty Loans, Red Cross, Three in One, Y. M. C. A., K. of C., W. S. S. and others, are not complete without their moments of 'pep' singing led by 'George Oscar.' The Bankers' Convention, Mayors of Michigan Convention, Rotarians, Kiwanians, State and County Teachers' Associations, State and County Sunday-school Associations, Athletic Meetings of the Fellowship League, 'sings' in the clubrooms of the Vehicle Workers' Clubs, churches, great factory groups, and many others of a diversified nature, have all made their demands and have been cheerfully granted. These activities are what have made singing popular in Flint, Michigan."



A Typical "Community Sing" in Flint, Mich.

After a vacation of several weeks, which Director Bowen spent in the East, incidentally teaching in summer school, looking over all of the publishers in the East, and finally getting a couple of weeks of real rest at his camp on Belgrade Lake, Maine, he has returned to his duties in Flint with a big supply of reserve force for the coming season, which is bound to be a busy one. Already several out-of-door "sings" have been held, and the accompanying picture of one of the Sunday afternoon "sings" and band concerts is a fair illustration to the interest taken by the people.

Song Leaders' Class

For the Fourth Liberty Loan drive a Song Leaders' Class had been organized to assist in the work throughout the county. Every day and evening there were meetings held in the surrounding villages, in the moving-picture theaters, the factories, churches and every gathering of any nature was expected to hear a short four-minute talk and sing some of the live "pep" songs.

Other plans for the coming season include the High School Chorus of 300 singers in "The Building of the Ship," by Lahee, and "Joan of Arc," by Gaul, both cantatas being well suited to the present times and activities. The Community Chorus will sing "The Messiah" twice at Christmas time, and for the Spring Festival will produce "Carmen" and another program of a miscellaneous character. The Community Orchestra, which this year will probably number about forty pieces, composed of both professionals and amateurs, with a full complement of instruments, will provide accompaniments for the choral works, and also present several programs of their own. The orchestra will appear at a number of the regular Sunday "sings." And so, with the other unlooked-for events which will turn up, the season will be fairly busy.

Director Bowen is in full sympathy with every phase of Community Music work. He believes that the war has provided a great impetus for the work already started, but also says that after the war there will be a still greater need and demand for it. The future of music in America, as he looks at it, depends upon two vital factors. These are music in the public schools, where the future generations must be properly educated to love, appreciate and produce music, and the education of the present generation, who will demand for their children the opportunities which they themselves have not had.

The Navy Relief Society announces that the Music League of America has donated its services to them for the booking and handling of the tour of the Great Lakes Concert Quintet.

The Witherspoon Studios

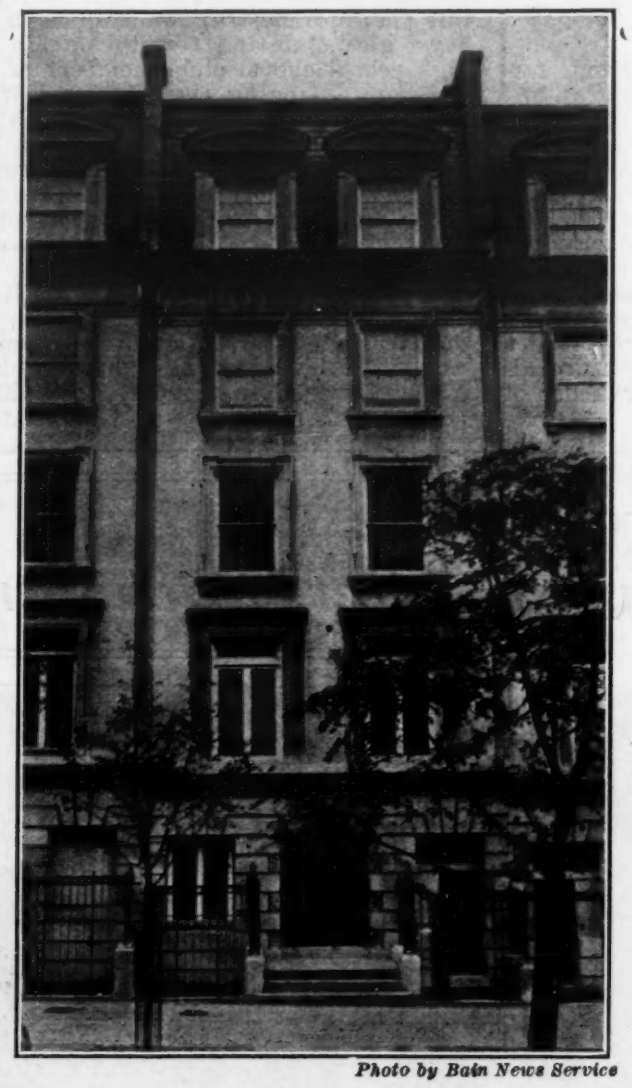


Photo by Bain News Service

The New Witherspoon Studios

are now at

44 West 86th St.

New York City

Mr. Herbert Witherspoon

Mr. Graham Reed

(Voice)

M. Jacques Coini

(Teacher of Acting)

WitherspoonStudios

44 West 86th Street
New York

Miss Minnie Liplich,
Secretary

Telephone: Schuyler 5889

Pronounced by eminent authorities THE MOST INSPIRATIONAL COMBINATION OF VERSE AND MUSIC that the world war has yet produced

A MOTHER'S PRAYER

The Poem by
CARL AVERY WERNER

The Music by
GUSTAVE FERRARI

Sung by

Mr. JOHN McCORMACK

The trumpet sounds. I hear the shouts of men:
"Fall in!" I shall not kiss his lips again
Nor stay the soldier's step, nor halt the hand
Of him who marches off at war's command.
But, God, 'twas only yesterday, it seems,
I dried his baby tears and soothed his dreams.
So now this simple prayer to Thee I make;
Bring back my boy to me, for Jesus' sake.
Do Thou his heart keep true, his honor whole,
Unscath'd his body and unsear'd his soul;
Thus bring him back, if such Thy will may be,
But—bring him back, O Lord, bring him back to me.

Copyright, 1918, by Boosey & Co.

Mr. JOHN McCORMACK
was the first to acclaim this soul-stirring prayer, which so eloquently symbolizes
AMERICA'S SPARTAN MOTHERS

For sale everywhere. Price 40 cents.
Also arranged for mixed chorus and Quartet. Price 15 cents.

Boosey & Co. *The House of Song Fame*

NEW YORK (9 East 17th Street); TORONTO (Ryrie Bldg.) and LONDON, ENG.



"Des Doigts de Fée"

According to the critics **Aurore La Croix** excels in

TONAL COLORING

AURORE LA CROIX
American Pianist
PRIZE WINNER
National Federation of Musical Clubs
1915

Philip Hale, Boston Herald:
Brilliant Touch. Color.
Boston Journal:
Delectable Tonal Effects.
Worcester Telegram:
Beautiful Tone.
Los Angeles Times:
Big Tone.
Olin Downes, Musical America:
Pleasing Tone.
Musical Courier:
Agreeable Tone. Brilliance. Abounding in Color.
Boston Globe:
Expressive Touch.

Address: 12 West 77th St., New York
Steinway Piano

EUGEN KLEE

Conductor

Liederkranz, New York

Former Musical Director
Many Prominent Orchestras, Choruses and Church Choirs

Private Studio for Instruction in Voice, Piano, Composition

THE NORTHERN
851 West 181st Street, New York
Telephone, St. Nicholas 9914

Detroit's Interest Focussed Upon Its Symphony Orchestra



LEADING FACTORS IN DETROIT MUSIC

No. 1—Ossip Gabrilowitsch, conductor of the Detroit Symphony Orchestra. No. 2—The new Arcadia Auditorium, the home of the Central Concert Company and the scene of many musical events. No. 3—William Howland, director of the Detroit Festival Choral Association and president of the Northwestern Choral Society. No. 4—James E. Devoe, well-known impresario of Detroit. No. 5—Charles Frederic Morse, director of the "Orpheus" and "Madrigal" clubs. No. 6—Thomas Chilvers, supervisor of music in the Detroit public schools. No. 7—Newton J. Corey, prominent Detroit manager

Saturday Afternoon Concerts Will Be Experiment Under Gabrilowitsch's Leadership — Will Also Hear Concerts by Visiting Orchestras — James E. Devoe's Offerings—Clubs to Bring Many Fine Artists in Year's Programs — Schools Show Healthy Growth

DETROIT, MICH., Oct. 12.—Despite the fact that Detroit is bending all of its energies and resources toward winning the war, the musical forecast for the season of 1918-19 is substantial evidence that the artistic and cultural life of the city is by no means being neglected.



Mabel McDonough,
MUSICAL AMERICA'S Representative in Detroit

Musical citizens of Detroit are keenly interested just now in the newly reorganized Detroit Symphony Orchestra, which, under its new conductor, Ossip Gabrilowitsch, is to enter its fifth season. Judging from the number of inquiries and comments from other cities that interest is by no means merely local.

Scrupulous care has been exercised so that no player of foreign birth has been engaged whose national allegiance or standing is in question; the works of no contemporary enemy will be played, but the best music of the past will be treated without regard to its origin. Half of the organization of seventy-six men are Detroit players and the others have been gathered from all of the principal cities of the country. Mr. Gabrilowitsch himself, Russian born of pure Russian blood, has long since taken out his first American papers.

The future looks rosy indeed. Fourteen pairs of subscription concerts are announced, to be given on Thursday evenings and Saturday afternoons in Arcadia, in addition to which there will be a series of "popular" concerts on Sunday afternoons in the same place, Mr. Gabrilowitsch conducting. The Saturday afternoon concert is an experiment, insisted upon by the conductor, who feels that with it he can reach a certain element of people, such as school teachers, office workers and others who are then free, as well as attract from the nearby suburban towns a great many persons who find attending evening affairs in the city an inconvenience. The sale outside of the city is already justifying the experiment. Another outstanding feature of this course is the remarkably low scale of prices, so planned that the general public may have an opportunity of enjoying these concerts without any great expenditure.

Manager Harry Cyphers has completed arrangements for an extensive tour of the Middle West and is now perfecting the details of a plan for bringing the orchestra into direct and intimate contact with both the teachers and students in the public schools.

The season will be made notable by the first performance of several new orchestral works, the manuscripts of which were sent to Mr. Gabrilowitsch as soon as it appeared certain that he was to have a permanent orchestra. The season's schedule is as follows:

Oct. 24-26, Helen Stanley, soloist; Nov. 7-9, Ossip Gabrilowitsch; Nov. 21-23, Hulda Lashanska; Dec. 5-7, Olga Samaroff; Dec. 19-21, William G. King, concertmaster, and Michael Penha, first 'cellist of the orchestra; Jan. 2-4, Clara Clemens; Jan. 16-18, George Copeland; Jan. 30-Feb. 1, Florence Hinkle; Feb. 13-15, all-Russian program; Feb. 27-March 1, Lambert Murphy; March 13-15, Alfred Cortot; March 27-29, Reinald Werrenrath; April 10-12, Kathleen Parlow; April 24-26, John Powell.

The Detroit Orchestral Association will present a series of six concerts in Arcadia by the great orchestras of this country, with a supplementary concert by the Boston Symphony Orchestra on Feb. 25. Unlimited credit is due N. J. Corey not only for bringing these sterling organizations to this city but also for the fact that the prices remain unchanged and that tickets may be paid for on the installment plan. Detroit is the only city in the United States supporting both its own orchestra and concerts by visiting organizations, a convincing proof of the artistic growth of this community. On Oct. 28 the Chicago Symphony Orchestra will appear with Enrico Tramonti, harpist, and Rosita Renard, Chilean pianist, as soloists. Nov. 21 and Jan. 14 bring the New York Symphony and on Feb. 20 Detroit will have its first opportunity of hearing the Cincinnati Symphony Orchestra under the bâton of Eugen Ysaye. The New York Philharmonic Orchestra and Rudolph Ganz are scheduled for March 18, and the series closes with a reappearance of the Chicago Orchestra on April 8.

Musical Resources of Detroit

Detroit Symphony Orchestra Concerts
Detroit Symphony Orchestra "Pop" Concerts
Seven Concerts by Visiting Orchestras
Detroit Philharmonic Orchestra Concerts
Philharmonic Concert Course
Central Concert Course
Chamber Music Society Concerts
Tuesday Musicale Artist Series
Tuesday Musicale Morning Programs
Student League Programs
Coterie Musicales
Orpheus Club Concerts
Madrigal Club Concerts
Concerts by Detroit Glee Club
Detroit Festival Choral Association
Northwestern Choral Society
Harmonie Society Concerts
Bands in Many Factories
12 Music Schools
About 2,000 Music Teachers
About 175 Church Organists
4 Local Managers
4 Musical Clubs
6 Choral Societies
2 Orchestras

Local Philharmonic to Make Bow

The Detroit Philharmonic Orchestra, composed of forty non-professional musicians, will make its initial appearance this fall under the leadership of Henry Riley Fuller. Many of the players have been recruited from the Detroit Concert Orchestra, now disbanded, and a high standard of musicianship is assured. An arrangement has been made with the Board of Education for six or more symphonic concerts to be given in the various high schools and at other places to be selected later, the aim being to make the orchestra a semi-municipal institution.

Detroit has many excellent bands, the Ford, Studebaker, Packard and others, and a large number of theater orchestras of unusually good caliber.

The activities of James E. Devoe, the Detroit manager, surpass all of his former efforts in the past fifteen years. The Philharmonic course, which is annually presented by him, comprises ten concerts in all, two more than heretofore. The artists in the series are:

Mme. Alda, Mme. Lazzari, Giovanni Martinelli, Giuseppe DeLuca, Rosa Raisa, Dai Buell, Giacomo Rimini, Mme. Galli-Curci, Jascha Heifetz, Hipolito Lazaro, Mischa Elman, Leo Ornstein, Mabel Garrison, the Pavley-Oukrainsky Ballet and the Little Symphony.

The first four named opened the course on Sept. 30, with Gennaro Papi at the piano. Among the extra attractions announced by Mr. Devoe are appearances of Leopold Auer, John McCormack, Toscha Seidel and the Paris Conservatoire Orchestra. These concerts will be given in the Arena Gardens Auditorium, the handsomely appointed and convenient new music hall, of which Mr. Devoe is manager.

Mr. Devoe's activities outside of De-

[Continued on page 107]



ARTHUR SHATTUCK

Borowski in the Chicago Herald:

(Chicago Recital 1918)

"Mr. Shattuck has endeared himself to the connoisseurs who take art seriously, and who put the things of musicianship above the things of flashy virtuosity."

Steinway Piano

Management: Miss MARGARET RICE, Secretary, 325 Oakland Ave., Milwaukee



Photo by E. F. Foley

ETHELYNDE SMITH

American Soprano

Southern Tour, November, 1918

Western Tour and Eastern Dates also booking for 1918-1919

Address for terms and dates

458 Cumberland Avenue

Portland, Maine

ALICE SIEVER

:: PIANIST ::



COACH—ACCOMPANIST

CONCERT -- RECITAL

Personal Address:—517 W. 113th St., New York

Telephone Cathedral 9545

ORRIN BASTEDO

BARITONE

Engaged for operatic performances with

SOCIETY OF AMERICAN SINGERS

SEASON 1918

available for concert and opera

Personal Address: 257 WEST 86th STREET NEW YORK



Detroit's Interest Focussed Upon Its Symphony Orchestra

[Continued from page 105]

troit include concert series in Lansing, Battle Creek and Saginaw, the artists scheduled being:

Galli-Curci, Ganz, Buell, Alda, Homer, Elman, Lashanska, Martinelli, Lazzari, De Luca, Hofmann, Pavley-Oukrainski Ballet and the Little Symphony.

The Lansing series is given in conjunction with the Matinée Musicale of that city. Mr. Devoe acts as manager for a number of the younger artists, among them Dai Buell, pianist, and Lois Johnston, soprano.

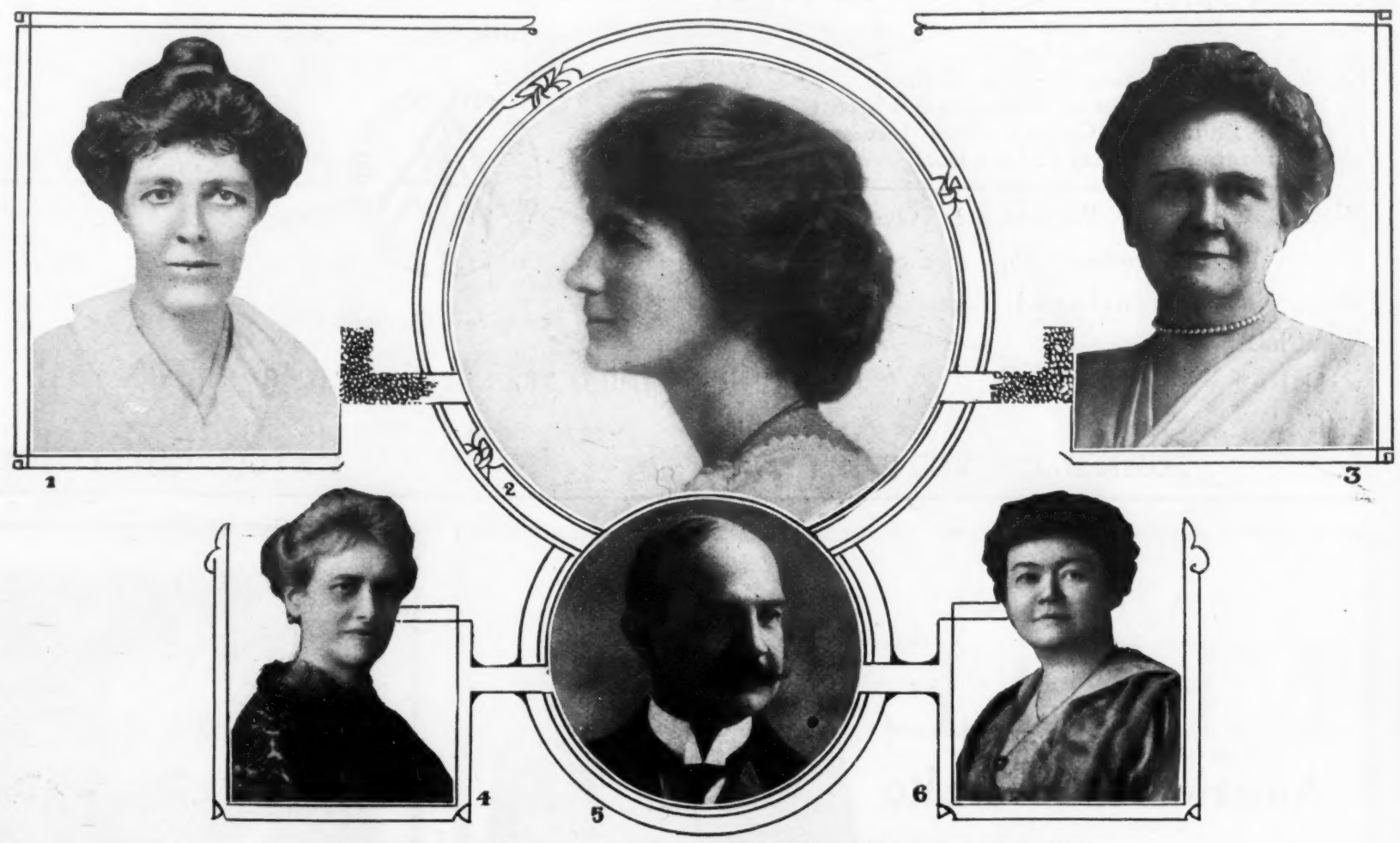
In addition to his various concert enterprises Mr. Devoe has inaugurated a series of Sunday evening war lectures for the purpose of better acquainting the public with various war measures. Mr. Devoe has been active in the Liberty Loan Sales organization and is a member of the Liberty Motor News Bureau, which operates in connection with the Aircraft Production Board. Artists for the many cantonments in and about Detroit are furnished through the Devoe-Detroit offices.

To Dedicate the Arcadia

The third season of the Central Concert Company will open on Oct. 15 with a production of "I Pagliacci," the cast comprising Enrico Caruso, Pasquale Amato, Claudia Muzio, Millo Picco and Francisco Daddi. A conductor from the Metropolitan Opera House will direct the orchestra and a specially assembled chorus of forty voices. This notable event will dedicate the new Arcadia Auditorium, one of the finest and most up-to-date concert halls in the United States. Many other features are planned by W. H. C. Burnett, including a special program by Margaret Matzenauer, Maud Powell and Frank La Forge on Oct. 29. On Jan. 21 he will present Mme. Louise Homer and her daughter, Louise Homer, in a joint recital, this being the latter's first professional appearance with her mother. Other concerts in this well-balanced course include one by Maria Barrientos and Maurice Dambois on Nov. 12; on Dec. 10, Mischa Levitzki will make his first Detroit appearance with Max Rosen. Included in the program of Jan. 7 is a song the words and music of which were written by Ethel Leginska, to be sung by Nina Morgana, with the composer at the piano. Feb. 4 brings Louis Graveure and Anna Fitziu, and the season closes as brilliantly as it opens, with a concert by Lucien Muratore and assisting artists.

The activities of the Chamber of Music Society are already under way, having opened with a patriotic concert by the McDowell Trio at the River Rouge Training Station on Sept. 3. Each week the society will present a program at the Eagle Hut (connected with the Detroit Y. M. C. A.), and in alternate weeks musicales will be given at Fort Wayne and the Naval Training Station, numerous concerts also being planned for Selfridge Field.

The society will bring to Detroit the Société des Instruments Anciens on Dec. 8, 9 and 10; the Flonzaley Quartet on Jan. 5, 6 and 7, and the Trio de Lutèce on March 23, 24 and 25. On the first dates of each of the groups these organizations will present Sunday afternoon programs at the Art Museum, free to the public, repeating them two hours later for the benefit of soldiers and sailors. On the second dates, Monday evenings, the concerts will be given at the Hotel Ponchartrain, and on the third dates, Tuesday afteroons, at the Central High School, for the students. This plan will also be followed, using local groups, professionally engaged, instead of the outside ensembles. Pupils' concerts and community concerts will be continued in the public, parochial and private schools and the usual twelve programs will be given on Monday afternoons at the Hotel Ponchartrain. The Chamber Music Society has been instrumental in organizing several excellent Trios and Quartets, among them the Steiner, Culp and McDowell Trios. Plans are now under way to bring Thomas W. Surrette to this city for three series of illustrated lectures. The deeds accomplished by this club and its public-spirited president, Clara E. Dyar, have been of inestimable value to Detroit, particularly in educating its young citizens in the appreciation of good music.



PERSONS WHO ARE MAKING MUSICAL HISTORY IN DETROIT

No. 1—Mrs. Louise Unsworth Cragg, president of the Tuesday Musicale. No. 2—Clara E. Dyar, president of the Chamber Music Society. No. 3—Jennie M. Stoddard, secretary of the Tuesday Musicale. No. 4—Mrs. Clara Koehler Heberlein, chairman of the program committee of the Chamber Music Society. No. 5—Henry Riley Fuller, conductor of the Detroit Philharmonic Orchestra. No. 6—Mrs. Edwin S. Sherrill, treasurer of the Tuesday Musicale.

Some Plans of the Clubs

Undaunted by the many difficulties imposed by existing war conditions, the Tuesday Musicale is preparing for a season of manifold activities. The customary ten morning programs, presenting active club members, will be given, eight at the Hotel Statler and two at one of the larger churches. A number of artist concerts are planned, including one by Katherine Ruth Heyman, pianist, in December, and later a program of Indian songs and dances by Princess Wa-Tah-waso. A new departure will be the presentation of these visiting musicians in the morning instead of in the evening. One of the strongest branches of this club is the philanthropic department, which, each season, increases its far-reaching endeavors.

The Student League will give a series of recitals for members only and will continue its invaluable work of preparing them for membership in the Tuesday Musicale, of which club it is a part.

The Coterie, of the Twentieth Century Club, will continue its musical study this year, the meetings being held on the first Thursday of each month. The course will embrace the general development of music, including opera, sacred music, the classics and ultra-modern compositions. Under the skilled leadership of Jennie M. Stoddard the chorus will continue the work begun last year and will appear on many of the club programs.

The Orpheus Club, one of the most distinguished singing organizations in the city, will give its first concert on Dec. 10 at the Hotel Statler. The feature of this program will be the "Barcarolla" and "Marinaresca" from "La Gioconda," sung by the entire chorus of thirty men, with Royal Dadmun as soloist. Charles Frederick Morse will present this club in many other concerts, several being planned for nearby cities.

Also under the efficient leadership of Mr. Morse is the Madrigal Club, a choral society of women, which will appear in a series of Red Cross concerts. Mr. Morse is head of the organ department of the Detroit Institute of Musical Art and secretary and treasurer of that organization.

Encouraged by the success of last year, the Detroit Glee Club, under the leadership of J. L. Edwards, choirmaster of St. John's Church, is planning to give two concerts at the Hotel Statler. The first of these will take place early in December and the other during the latter part of April, local soloists being engaged for both occasions. In spite of the recent draft, the club has been able to maintain its membership of twenty-four.

The Mendelssohn Club, under Dr. C. R. Marshall's leadership, has suspended its activities for this season, owing to the depletion of its ranks by the draft.

William Howland, director of the Detroit Festival Choral Association, has not completed the season's program for that organization. The plans of the Northwestern Choral Society are also undecided as yet. Mr. Howland is president of this society and vice-president and vocal head of the Detroit Institute of Musical Art.

The Harmonie Society will present a series of musical programs at which its chorus will be heard, but at present the plans are indefinite.

Guy Bevier Williams, president of the Detroit Institute of Musical Art, announces the addition of Ida Divinoff, the Russian violinist, to a faculty already notable for its strength. In addition to Miss Divinoff other members of the faculty will be Mrs. Dorothy Schmidt Gehrke and Helen Atkins, violinists, and Mrs. Jessie B. Hosom, Mirah Cohen and Florence Paddock, vocalists. A feature of the year's work at the Institute will be a class in musical appreciation inaugurated by Helene Breitenbach.

The Detroit Conservatory of Music, of which Francis L. York is president, is the oldest school in the city and last year had 1600 pupils enrolled upon its books. Two innovations recently conceived are a class in sound and its relation to music, to be conducted by Mr. York, and an arrangement with the school board whereby students will be given credit for musical studies. Saul Abramowitz of the violin department, has been instrumental in forming public school orchestras and will continue this work during the coming season. An important addition to the staff is Jan Chiapusso, the well-known pianist.

The Ganapol School of Musical Art enters upon its eleventh year with every assurance of a continuance of its past successes. A long list of student and faculty recitals is already being planned for the coming season, to be held in Ganapol Hall, which adjoins the school. The executive staff of this organization consists of the director, Boris L. Ganapol, a co-director, a manager and a secretary. Mr. Ganapol is also head of the vocal department. Many new teachers were added to the corps this year, several recent graduates of the school.

Besides these three large schools there are eight or nine smaller ones, including the McDonald School of Music, the Detroit College of Music and others of lesser prominence but excellent standing.

Local musicians have eagerly responded to the call for entertainments in the concentration camps and training stations. Not a week passes that some half dozen Detroiters do not journey to Selfridge Field, Camp Custer or River Rouge to provide music for the men in uniform and several have made extensive tours, visiting the various camps in other sections of the country.

Music in Detroit's Public Schools

Detroit is fortunate in having an extremely able supervisor, Thomas Chilvers, who has developed a thoroughly adequate system of teaching music in the public schools. With the aid of fifty special teachers, Mr. Chilvers has obtained splendid results in sight-reading, voice culture and choral work. Several operettas will be produced during the season and a glee club of teachers will make its first appearance. Mr. Chilvers is endeavoring to change the Detroit Normal School to a State Normal, thus giving the graduates a wider choice of positions.

There are about 2,000 music teachers in Detroit and between 150 and 175 church organists.

MABEL MCDONOUGH.

Elizabeth
GUTMAN
Lyric Soprano
SUPREME IN THE REALM OF FOLK SONG
Address: Walter Floeckher, 200 Fifth Ave., New York

Ysaye Makes Address Before Montreal Club

MONTREAL, CANADA, Oct. 10.—Eugen Ysaye, the Belgian violinist, who gave a recital in Montreal on Sunday, Oct. 6, was prevailed to give an address before a special luncheon of the Montreal Reform Club on Tuesday, Oct. 8. Mr. Ysaye spoke on the war, especially in connection with Belgium.

Edna de Lima, lyric soprano, will make her third recital appearance at Æolian Hall on Monday afternoon, Nov. 4.

THE AMERICAN INSTITUTE OF APPLIED MUSIC
METROPOLITAN COLLEGE OF MUSIC

212 West Fifty-ninth St., New York City

Our staff includes Theodore Spiering, Sergei Klibansky, Leslie Hodgson, Lotta Madden, H. Rawlins Baker, Nicoline Zedeler, William F. Sherman, Huntington Woodman, Florence Leonard, Fannie O. Greene, Sara Jernigan Nellis, G. O. Hornberger, Mary Fidelia Burt.

Our Curriculum embraces Voice, Piano, Organ, Violin, Viola, 'Cello, Harp, Public School Music. All theoretical branches. Psychology, Form, Pedagogy, History of Music, Ensemble, Orchestra, Sight Singing, Eartraining, Composition, Accompanying.

We not only teach. We educate. Over 5000 men and women are extending our methods and ideals in educational lines. What **has** been done **will** be done.

The Red Cross and Y Entertainment Committees have long lists of artists that were trained by us, who are actively engaged in giving programs. Some of the foremost accompanists now on the concert stage, many of the best vocalists and instrumentalists call this school their home.

Send for Circulars

THIRTY-THIRD YEAR BEGAN OCTOBER 1ST 1918

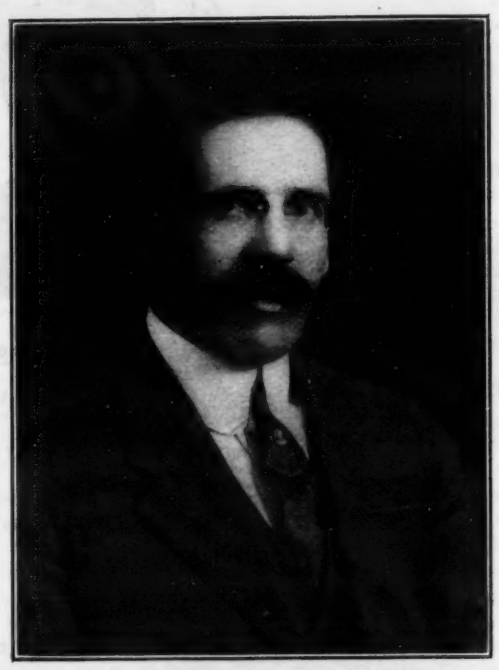
JOHN B. CALVERT, D. D., *President* **KATE S. CHITTENDEN,** *Dean of the Faculty*

KATHRYN
MEISLE
American Contralto

Concert — Oratorio — Recital



Mgt.: CALVIN FRANKLIN
1543 Ruan Street
Frankford, Philadelphia



PAOLO
GALLICO
Pianist and Pedagogue

PIANISTIC ART TAUGHT
on principle of weight and relaxation

STUDIO: MONROE BUILDING
9 East 59th Street New York City

MILDRED FAAS
SOPRANO

Soloist Bach Festival
Bethlehem, Pa.

June 2, 1917. **Re-engaged May 24, 1918**

Now Booking Season 1918-19.

Personal Address—1904 Spruce St. **Philadelphia, Pa.**

MRS. H. H. A. BEACH
Composer-Pianist



Available for orchestral and chamber concerts as well as recitals of varied programs from the Allied nations, or of her own compositions.
All receipts devoted to Red Cross or other war work.

Personal Address - - Hillsboro, N. H.

WALTER HENRY
ROTHWELL

Coaching in Operatic and Concert Répertoire

Instruction in Composition, Orchestration, Score Reading and the Technique of Conducting

545 West 111th Street, New York
'Phone Cathedral 5863



Axel Raoul Wachtmeister

The Fountain Song—
Three part chorus for women's voices with soprano solo and piano accompaniment. *Price 20 cents a copy.*

The Taj Mahal—
Three part chorus for women's voices with baritone solo and piano accompaniment. *Price 25 cents a copy.*

For accompaniment of string quintette, flute and harp to the "Fountain Song" and the "Taj Mahal" apply to the publishers.

Two New Songs

Love in Autumn, in G and E Flat Major, words by Charles Wharton Stork.

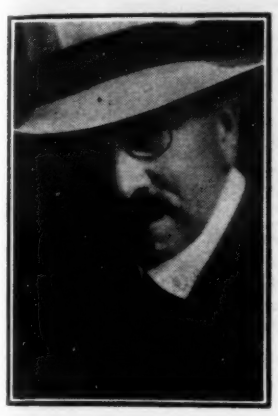
Song Is So Old, in D and B Major, words by Herman Hagedorn.

Price 60 cents each.

Published by
THE JOHN CHURCH CO., Cincinnati, New York, London

DENVER BEGINS RECORD CONCERT SEASON

Municipality Will Bring Famous Artists to City—Robert Slack to Introduce Many Noted Stars—Civic Chorus to Give Oratorio—City Organist Reynolds Daily Plays for Thousands—Draft Situation Makes Season of Philharmonic Orchestra Uncertain



John C. Wilcox

Denver correspondent of "Musical America"

DENVER, COL., Oct. 10.—War conditions will affect the musical life of Denver during the present season, but it will be a difference in the kind of music offered to the public rather than a curtailment of the number of concerts.

Indeed, it so happens that a larger number of subscription concerts is booked for Denver this season than in any recent year. This is due to a purely local condition — namely, the entrance of the municipal government into the concert-giving field, to supplement the former program of free municipal organ and band concerts.

The success of the Sunday afternoon organ concerts given weekly in our Civic Auditorium after the installation of the great instrument last March encouraged the late Mayor Robert W. Speer to plan a series of evening concerts, wherein solo artists of fame might divide the programs with the organ and for which a nominal admission charge to meet the expense would be made. A short time before his untimely death shocked and impoverished this community Mayor Speer authorized A. M. Oberfelder, a local manager, to arrange and direct such a paternalistic concert series. Hence, the citizens of Denver are this year offered a series of ten concerts with the municipal organ and soloists of renown at a course ticket price averaging twenty-five cents per concert for the best seats in the Auditorium. It was said when the course was arranged that 6000 season tickets must be sold to meet actual expenses, and since that number was sold some time since, and at the present writing the uppermost galleries of the vast Auditorium are being reserved for purchasers of season tickets, there is no room for discussion as to the success of the venture. The late Mayor Speer possessed great vision and an uncanny ability to meet the desires of the people in most of the innovations that he projected into civic life. His faith in the people's response in vast numbers to an opportunity to hear fine musical performances at a nominal admission fee is proved to have been well founded, although there were many doubters when the project was first discussed.

Civic Concerts Begin

The Municipal Concert Series opened on the evening of Oct. 3, when Mme. Margaret Matzenauer made her first appearance in this city. Paul Althouse comes on Oct. 21 and will also be heard here for the first time. The Oratorio Artists' Quartet—Reed Miller, tenor; Myrtle Thornburg, soprano; Nevada Van der Veer, contralto; Frederick Wheeler, bass—will appear on Nov. 4. Arthur Middleton will be the soloist on Dec. 2. The Denver Municipal Chorus, Clarence Reynolds, director, will present the oratorio, "The Messiah," with soloists, organ and orchestra, on the evening of Dec. 19; Eddy Brown, violinist, will make his bow to the Denver public on Jan. 23; the Boston Opera Singing Party—Alessandro Alberini, baritone; Louise Stallings, soprano; Esther Schultz, contralto, and Anthony Guarino, tenor—will be heard on March 1. Mme. Marie Rappold appears on March 13 and Mme. Dora de Phillippe will sing in the last concert of the series some time in April. At each of the concerts city organist Clarence Reynolds will play some numbers on the magnificent instrument that is constantly contributing so largely to the pleasure of this public.

During July and August Mr. Reynolds played daily noon recitals, which were free to citizens and visitors, and the audiences ranged from 1500 to 4000. With a few exceptions, no soloists were presented in these noonday recitals, and so the fact was established that a large public will manifest a sustained interest in organ recitals when judiciously chosen programs are offered by a versatile organist who has at his command a versatile instrument. The experience of Denver in this field of municipal music should prove an interesting study to several cities where municipal organ concerts have failed to attract any commensurate attendance. Beginning in November, the usual Sunday afternoon free organ concerts will be resumed, when Mr. Reynolds will have the assistance of local vocal soloists and, on occasion, of the Municipal Chorus. After the inauguration of the organ last March until the Sunday concerts were abandoned late in May the weekly attendance averaged about 8000.



DENVER'S CHAMPIONS OF ARTISTIC ADVANCEMENT

No. 1—Robert Slack, manager of the Slack Artist Concert Series, Denver, in his vacation rôle of war gardener. No. 2—Clarence Reynolds, City Organist and Director of the Municipal Chorus. No. 3—Mrs. George T. Tunnell, President of the Tuesday Musical Club. No. 4—Rafaelo Cavallo, Director of the Denver Municipal Band. No. 5—Bessie Dade Hughes, Director of the Tuesday Musical Club Chorus. No. 6—Horace Tureman, Conductor of Philharmonic Orchestra. No. 7—Frederick Schweikher, President of the Musicians' Society.

Cogent Reasons for Denver's First Rank Place in Civic Music

Municipal Concert Series
Presenting Famous Artists
Municipal Organist
Municipal Choral Society
Great Civic Auditorium
Philharmonic Orchestra
Robert Slack Concert Course
Many Clubs
Summer Schools of Music

Quite apart from its use in the regular municipal music program, the organ has been highly serviceable in scores of patriotic mass meetings held in the Auditorium, when Organist Reynolds has given recitals of suitable music preceding the speaking, accompanied the audiences in the singing of patriotic hymns or united with military bands in a thrilling ensemble. All in all, the Denver municipal organ has, during the first seven months of its service, filled a conspicuous place in our civic life and given promise of yet greater things in the future. It is to be expected that an instrument of such magnitude would not perfectly adapt itself to the varied demands made upon it without slight readjustments, the need of which could only be determined through actual tests. The Denver organ has required and profited by some such readjustments, and is now approaching a degree of proficiency in its response to all demands that reassures everyone concerned in its selection or interested in its contribution to the community life.

The Municipal Band

Another phase of Denver's municipal music scheme is represented by the Municipal Band, which gives concerts every evening and on Sunday afternoons in the city parks during the summer months. Rafaelo Cavello, Denver's veteran orchestral leader, is director of this organization, which plays to audiences of thousands of citizens nightly during its season.

Robert Slack, who has during the past fourteen seasons offered the Denver public a series of subscription concerts introducing some of the greatest contemporary concert artists, is again in the field with the strongest course that he has presented in several years. Evidently Mr. Slack feels that the competition of the Municipal Series will not materially affect patronage of his concerts, which are given in the theater section of the Auditorium, seating less than half as many people as the entire building utilized for the city's concerts.

Mr. Slack opens his course on Sept. 26 with a joint song recital by Sophie Braslau, contralto, and Hipolito Lazaro, tenor. On Oct. 11 he presents a quartet of grand opera singers, including Frances Alda, soprano; Carolina Lazzari, contralto; Giovanni Martinelli, tenor, and Giuseppe De Luca, baritone. Josef Hofmann, pianist, will appear in recital on Jan. 29, and the Trio de Lutèce—George Barrère, flute; Carlos Salzédo, harp, and Paul Kéfer, 'cello—assisted by Lucy Gates, soprano, will give the concert of Feb. 4. Anna Case, soprano, will give a recital on Feb. 18, and the series will close with a gala performance by the San Carlo Opera Company on March 19. Most of these artists are to make their first Denver appearance in Mr. Slack's series of concerts.

Mr. Slack will present some famous artists in individual concerts outside his subscription series. Among them John McCormack is listed.

Aside from the sixteen concerts by visiting artists promised in the subscription series, which number is sure to be added to as the weeks go by, and the free Sunday municipal concerts, there will be numerous offerings by local organizations of a public and semi-public character.

Symphony Season in Doubt

At this writing it is impossible to state whether or not the Denver Philharmonic Orchestra will present its usual series of concerts, as during the past seven years. The Orchestra Association has an endowment fund for three more years that will make possible the continuance of the concerts if the board of governors decides that it will be wise to do so. There is apparently some hesitancy in making the decision because it is not yet known how many of the resident orchestral musicians will be taken in the current military draft. As matters now stand, conductor Tureman feels sure that he could enroll a playing personnel that would make possible the continuance of the usual program.

Clubs to Resume Work

The Tuesday Musical Club, which has played its part in this community for the past twenty-six years, first as a concert-giving organization and more recently as a study club, will continue on much the same plan as the one of last season, save that even greater emphasis will be placed upon war service. Two public concerts will be given by the chorus division, the proceeds from which will be used for war relief. Musical evenings will also be given for the soldiers at the new government Recuperation Camp now being prepared here; at Fort Logan, the Soldiers' and Sailors' Club, and other places hereabouts where the soldiers are concentrated. Bessie Dade Hughes is again director of the Tuesday Musical Club choruses. The regular chorus rehearses on Tuesday afternoons and a student chorus, composed largely of young women who are employed, meets for instruction after office hours the same day. The choruses are combined for a few rehearsals preceding each of the public concerts, so that all may participate. In the study sections of the club all branches of musical activity are represented, including the orchestra. Mrs. George T. Tunnell is president of the club.

The MacDowell Club, of which Mrs. J. H. Smissaert is president and Jennie Caldwell is secretary and treasurer, will continue its concerts for members and invited guests every three weeks, beginning in early October. The music of the Allies will be studied, particularly that of Cyril Scott, Percy Grainger and other moderns. Modern German music will be strictly ignored.

The Treble Clef Club, in which an excellent chorus of women's voices was trained last season by Frederick Schweikher, is planning to resume rehearsals, and the chorus will doubtless be heard publicly during the winter.

Other smaller clubs will contribute to the sum total of organized musical activity in this community, while almost every vocal or instrumental performer in the city will do his or her share in providing entertainment for the soldiers in our midst and for patriotic gatherings of various kinds.

The Musical Society's Ideals

The Musical Society, which was organized in the late spring and which promoted but one public function—a reception to visiting musicians—before the close of last season, is perfecting work-

[Continued on page 111]

BLANCHE DA COSTA

Another eminent American artist has been added to the great army of A. B. Chase users in the person of Miss Blanche Da Costa, whose endorsement appears below:

NOW APPEARING WITH SOCIETY OF AMERICAN SINGERS

Season of Opera Comique New York



The A. B. Chase, Co., Norwalk, Ohio.

Gentlemen:

The volume, purity and exquisite quality of tone of your splendid pianos (as well as their sympathetic action) are a great joy and help to me in my work. I take great pleasure in testifying to their excellence.

Sincerely yours,

Blanche DaCosta

The A. B. Chase Co., Norwalk, Ohio



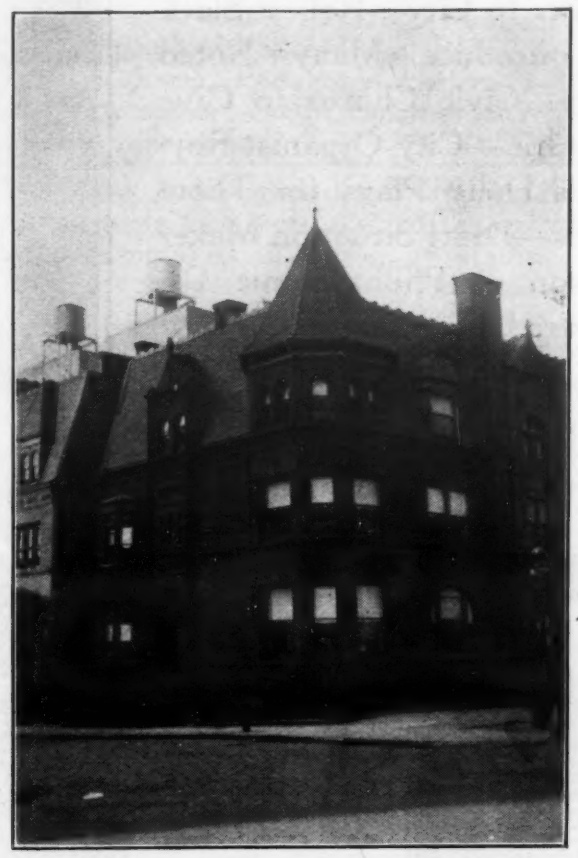


Photo by Bain News Service

MME. DELIA VALERI

The Noted Vocal Teacher and Her New Residence Studio

381 WEST END AVE., NEW YORK

Entrance from 78th Street



Photo by Mishkin

MARTA MELIS

Mezzo Soprano

San Carlo Opera Co.

FORMERLY OF THE

Royal San Carlo Opera

OF

Naples

ANOTHER CROWDED SEASON!

Engaged for "MESSIAH" Dec. 27th, Carnegie Hall, with N. Y. Oratorio

OLIVE KLINE

SOPRANO



Management, Wolfsohn Musical Bureau, 1 W. 34th St.

Personal Address, 514 W. 114TH ST., NEW YORK

Phone 5278 Morningside

DENVER BEGINS RECORD CONCERT SEASON

[Continued from page 109]

ing plans for the winter, which, if successfully carried out, should go far toward crystallizing the activities of local professional musicians into a cohesive movement for the betterment of music in the community and broadening of the individual viewpoint. The by-laws of the new organization enunciate the following praiseworthy aspirations under the heading of "Purpose":

"The Musical Society of Denver is organized for service. To be of service to each and every member of the profession, artistically as well as socially; to promote good-fellowship and lend aid in every way possibe through a more wholesome co-operation. To be of service civically, and so far as possible to act as a clearing house for the problems and experiments of other musicians throughout the State. To lend its influence and whatever practical aid it can render to any movement that will assist in making the musical profession more respected. To deepen the interest in things musical; to raise the standards of teaching, performance, listening and creative work, as well as to grow from within through a more intimate contact with fellow musicians."

The society has an active membership recruited among professional musicians of the city and an associate membership open to patrons and lovers of music. There are forums with regular schedules of meetings for the presentation of addresses, to be followed by discussions, open to active members and occasional social functions are planned, to which the associate members will be invited, such as dinners and receptions for visiting artists. The officers of the society are:

President, Frederick Schweikher; vice-president, Blanche Dingley-Mathews; secretary, Mrs. James F. Tracey; treasurer, Clarence Sharp. The chairmen of the respective forums are: piano, Mrs. Cordelia Smissaert; violin, David Abramowitz; voice, Madeline Brooks; public school music, Clarence Sharp; organ, Mrs. Thomas Walker; orchestral instruments, Horace Tureman; composition, Richard Bourk.

In each department an outline has been prepared that shows a thoughtful and earnest purpose to make the sessions mean something to the professional workers participating in them. The future of the Musical Society of Denver will be interesting to observe.

Forming 1000 Liberty Choruses

A movement to organize 1000 Liberty Choruses in Colorado has been undertaken by the Colorado State Council of Defense. Milnor E. Gleaves, lawyer and amateur singer, has been named as State musical director, and has issued a stirring appeal for community singing. In Denver the Municipal Chorus will naturally become the nucleus of the movement, although the effort is being made to form numerous neighborhood groups and also to centralize the singing in lodges and all organizations upon patriotic songs, until the whole city shall be singing the songs of the Allies and thus fusing patriotic sentiment.

The teaching forces of the city are entering upon the present season with prospects for a reasonably successful year. War work has called away or engrossed the energies of so many young people that the interest in music study among adult pupils has been inevitably affected, and yet there are enough who look into the future and realize what a musical equipment will mean to them, when the war is ended, to "keep the home fires burning" for the teachers who have something to give them. Fortunately the average parent is coming to realize that musical education for the young is more than a mere social decoration, and so the children continue to study piano or violin.

Denver is steadily growing into prominence as a place for summer study in music, and there seems reason to anticipate a day when the summer music colonly here will include many men and women high in the musical world at large. Last summer Percy Rector Stephens of New York conducted his summer classes here during eight weeks and attracted teachers and singers from ten States. Alexander Saslavsky, noted violinist, and Alfred De Voto, widely known Boston pianist, who have spent so many summers here that they may be counted regular summer citizens, also played and taught with great success. A few of the resident Denver teachers regularly attract a following of summer students not only from the immediate surrounding country, but also from a distance.

The Colorado summer climate is usually delightful, the mountain scenery is unsurpassed and Denver is the geographical center of a vast empire. All of these things lead those who wish to combine a stimulating vacation with advanced music study to seek this city, when teachers of repute are available. A development of the summer musical program here seems inevitable.

J. C. WILCOX

Concerts for Soldiers Are Feature in Burlington, Vt.

War Needs Have Helped to Stimulate Music in Many Ways—Special Course Planned for Entertainment of Men at Fort Ethan Allen—Moving Picture Theater Installs Fine Orchestra

BURLINGTON, VT., Oct. 12.—For ten years previous to October, 1916, this city was musically dead. Since that month it has known an extraordinary musical life. The greatest artists in the world have appeared here before overflowing audiences and been given tumultuous receptions. These artists — among them Paderewski, Kreisler, Miss Farrar and Mischa Elman—drew audiences whose members came from all over Vermont. The big gymnasium at the University of Vermont, where most of the concerts have been given, never had seen such gatherings.



Arthur W. Dow
MUSICAL AMERICA'S Representative in Burlington, Vt.

Some twelve or fifteen years ago Burlington enjoyed an annual spring music festival, usually under the leadership of William R. Chapman of New York, when many famous artists were presented. But the festivals never managed to come out even financially, and guarantors had usually to make up a deficit. Finally, with guarantors tired of digging into their pockets, the festivals ceased. For the ten years following the final festival no concert of any import was heard in this city. But with Paderewski's appearance in October, 1916, local music indifference was ended, and a big following has been created here for concerts.

One of the unique concerts was given in September, 1917, when Fritz Kreisler appeared for the first time anywhere as piano soloist, in a recital with his friend, the Russian baritone, Reinhold Warlich, whom he also accompanied.

The Russian Symphony Orchestra has found a warm welcome here in each of the last two seasons, and will, it is expected, come again this winter.



The Majestic Theater of Burlington, Vt., That Has Recently Added a Good Orchestra to Its Attractions

The most important event of the current season will be the appearance of the Société des Concerts du Conservatoire de Paris, which is to appear at the University of Vermont gymnasium on Monday evening, Dec. 16. MUSICAL AMERICA'S correspondent, who is the only local concert manager in the city, has secured the orchestra for this concert.

Burlington, Vt., Has:

One Orchestra
An Annual Concert course
Summer School of Music
Thirty Teachers of Music
Eight Church Organists

The local season began early in September, when Vera Barstow, the talented young American violinist, played a recital at the High School Auditorium. The second concert was given on Sunday, Sept. 15, by the famous baritone, Louis Graveure, with the composer, Bryceson Treharne, at the piano. The third concert was given on Sunday, Oct. 6, by Mischa Elman, whose first appearance was made here last January.

Maria Barrientos, coloratura soprano from the Metropolitan Opera House, is also to make her first Vermont appearance here this season, and it is expected that the American tenor, Arthur Hackett, will give a joint recital with Rosita Renard, Chilean pianist. Mr. Graveure will probably return for a second recital in the spring.

One factor that will militate heavily against the success of concerts will be the proposed 20 per cent war tax. It may even cause the abandonment of concerts this year, excepting those which will be given as benefits and so be exempt from taxation.

During the past few years the local musicians have found their most active season during the summer. The most prominent musicians have appeared at many Red Cross benefits and all of them have appeared at the "Y" hut at Fort Ethan Allen. A series of Sunday night concerts for men in uniform has been given successfully, local theater owners donating the use of their houses. Artists not only from Burlington but from all over the State have volunteered.

Mrs. Florence Wood Russell gave in the Spring a series of three recitals for the Red Cross and in addition contributed her services to arranging Sunday night concerts. She entertained this summer the well known teacher and composer, Reinhold Herman of New York. This visit to Burlington, his first, was one of the pleasant features of the summer season. He directed his own "Singing Flowers from My Italian Garden" for the men in uniform, and gave a repetition of the performance for the Red Cross.

Mr. and Mrs. George H. Wilder have given at the "Y" hut at Fort Ethan Allen a series of concerts this summer for the boys, and Mrs. Wilder's beautiful voice and Mr. Wilder's art as a pianist have been thoroughly enjoyed by the men. Their many pupils assisted them at all of their concerts.

The summer music school at the University of Vermont, directed by Mr. and Mrs. John W. Nichols of New York, has also provided much musical activity for the city. The Music Club has thrived and its informal musicales and its productions have been appreciated by a large public.

Unfortunately the city proper has no orchestra or choral organization, and municipal authorities have done little for the cause of music. Two women's clubs, the Klifa Club and the Athena Club, have done much in promoting music appreciation, and each has given informal concerts. Since our participation in the war, however, the clubs have practically suspended musical activities.

An orchestra in the city that has made itself popular is that of the Majestic Theater, a moving picture house, probably the finest in the State. This orchestra, led by Harold A. Haylett, violinist, has proved a good investment for the directors of the theater, who are far-seeing enough to realize that the best music procurable is always a drawing card. There are many people who go to this theater merely for the purpose of hearing this orchestra.

Despite the fact that there are approximately thirty teachers of music in the city and eight church organists, there is no music association, as Rutland, Vt., for instance, boasts. This does not, however, indicate that there is any lack of enthusiasm for music, for people of all classes have flocked to concerts.

It is this big middle class of music lovers that has made possible the success of local concerts by celebrated artists. The wealthy class has failed to support music, but the people of moderate incomes have supplied what their more pretentious neighbors failed to provide in the way of moral and substantial support. The "people" love music, they are growing constantly in artistic stature and the inclusion of this city by the Paris Symphony in its short tour of fifty concerts stamps it emphatically as the leading music center of the state.

ARTHUR W. DOW.

Mabel Garrison IS SINGING
Under the Greenwood Tree....by Buzzi-Peccia
Japanese Death Song.....by Sharp
Pirate Dreams.....by Huerter

MARIE NARELLE

AUSTRALIAN SOPRANO

KATHLEEN NARELLE

PIANIST

CONCERTS--RECITALS

NOW BOOKING SEASON
1918-19

Management:

Lee Keedick Lecture and Musical Bureau
437 FIFTH AVE., N. Y.

W. C. Glass, Booking Mgr.

JOSIAH ZURO

Conductor



Coaching for Opera and Concert

Studio: 645 Madison Ave., New York

Telephone Harlem 1445

TO ARMS FOR LIBERTY

The great war pageant, by Catherine T. Bryce

A powerful drama with song, speech and action, for rendition by either young people or adults.
Makes the war and patriotism a living thing.
Music of most of the Allied nations.
Performed throughout the country by schools, clubs and societies.
Produced as a spectacle before 10,000 people at Chautauqua, N. Y., Aug. 15, 1918.
"Nearly 100,000 citizens witnessed this heroic and beautiful spectacle during the Third Liberty Loan campaign." — *Cleveland Plain Dealer*.

Libretto, 25c.; music, treble voices, 10c.; mixed voices, 25c.

C. C. Birchard & Company Boston, Mass.
Publishers of Choral and Community Music

FLORENCE
O T I S

American Soprano

Will give her First New York Recital at Aeolian Hall on November 5th



Management:
WINTON & LIVINGSTON, Inc.
Aeolian Hall :: NEW YORK

WEIGESTER STUDIOS
OF VOCAL MUSIC

ROBERT G. WEIGESTER, DIR.



A COMPLETE EDUCATION FOR THE SINGER

Write for Booklet **CARNEGIE HALL, NEW YORK**

PAUL JELENEK
PIANO INSTRUCTION

Including Harmony, Theory of Music and related subjects — based upon the most advanced ideas in Musical Education.

Studios in Manhattan, 207 W. 79th St., Bronx, 664 E. 165th St., and Brooklyn
Residence Studio
236 Linden Ave. **Telephone, 2556 R Flatbush** **Brooklyn, N. Y.**

TWO NEW CONCERT SONGS

by ALEXANDER RUSSELL, composer of "Sacred Fire," "In Fountain Court," etc.

The Merry Mermaid,
two keys
(Huntzinger & Dilworth)

Lyric From Tagore,
high key
"I hold her hands"
(G. Schirmer)

A. Walter Kramer says:
"If the reviewer of this journal were asked what he considered the finest songs to Tagore's poems he would name this new one 'I hold her hands,' by Alexander Russell, and Carpenter's 'The Day Is No More.'"
—*Musical America.*

In Preparation:
First Suite for Organ
Prélude
Romance
Marche Joyeuse

T. AUSTIN-BALL

Basso

Teacher of Singing

New York Studio: Carnegie Hall
Residence Studio: 25 Melrose Place, Montclair, N. J.

ALBERTO
VOCAL STUDIOS

BIMBONI

Italian and French Repertoire—Preparation for Recitals. For 12 Years with Vannucini, Cortesi and Lombardi in Florence, Italy.

Coach for Hipolito Lazaro and Nina Morgana

Studios: 327 West 76th St., New York Tel. Schuyler 3420

Assistant and Secretary: Miss Winfried Rohrer

KATHRYN PLATT

G U N N

Violinist

Season
1918-19



Concerts, Recitals, Musicales
930 Lincoln Place, Brooklyn, N. Y.
Tel. 5472 W. Bedford

MR. AND MRS.

YEATMAN GRIFFITH

REPERTOIRE-VOICE-COACHING

TEACHERS OF INTERNATIONAL REPUTATION WHO HAVE WON THE CONFIDENCE OF THE MUSICAL WORLD

MANY OF THE NOTABLE SUCCESSES OF THE PAST SEASON IN GRAND OPERA—RECITALS—CONCERTS—FESTIVALS—HAVE BEEN ACHIEVED BY YEATMAN GRIFFITH ARTISTS

STUDIOS, 318 WEST 82ND STREET :-: :-: NEW YORK

MISS EUPHEMIA BLUNT MR. HARRY C. THORPE

ASSISTANT TEACHERS

SECRETARY—MISS EUPHEMIA BLUNT TELEPHONE 8537 SCHUYLER

AMY ELLERMAN

CONTRALTO



Photo by Hall

ON TOUR
Until
December 20
1918

Available after that date for balance of Season 1918-19

Management: Antonia Sawyer, Inc.
Aeolian Hall -: :-: New York

CALVIN COXE

TENOR



Photo by Hall

Concert
Oratorio
Recital

ON TOUR

Available After
DECEMBER 20, 1918

Management: ANTONIA SAWYER, Inc.

AEOLIAN HALL - - NEW YORK



Photo by Mishkin Studio

SIBYL CONKLIN

CONTRALTO

Address: Care Musical America
501 Fifth Avenue
New York



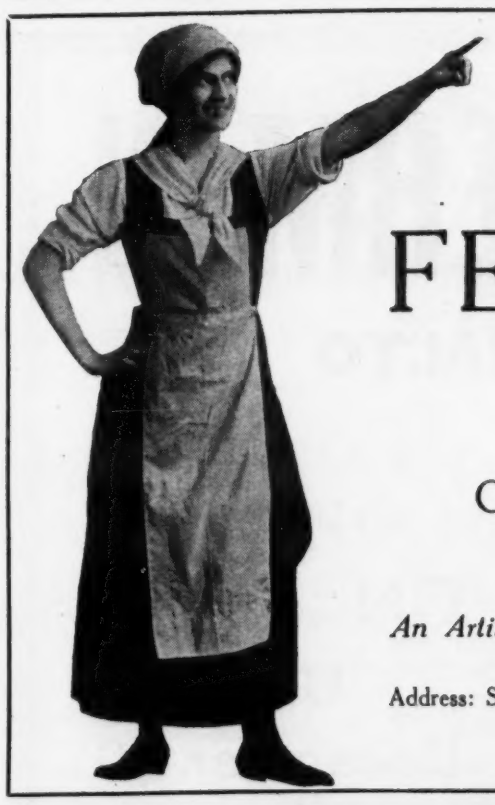
THUEL BURNHAM'S TOUR

Fifth Consecutive Season in America
1918-1919

HARRY CULBERTSON, Manager

Address all communications to Secretary of Thuel Burnham
Steinway Hall, New York

STEINWAY PIANO USED



Lydia
FERGUSON
SOPRANO

Concerts, Recitals and
Chansons en Costume

An Artist of Distinctive Charm and Individuality

Address: SECRETARY, 125 West 86th Street, New York

JEAN PAUL **KÜRSTEINER** TEACHER COMPOSER PIANIST AUTHOR

PERSONAL REPRESENTATIVE IN AMERICA OF ROBERT TEICHMÜLLER

EIGHT RELIGIOUS SONGS — Suitable for all Creeds

"SUPPLICATION" "TRIUMPHANS"
"HOPE" "PROMISE"
"DELIVERANCE" "PENTITENCE"
"PRAISE" "THE MESSAGE"

(Different from the ordinary religious song and intensely devotional.)

Other Successful Songs are "Invocation to Eros," "The Soul's Victory" (Suitable for Church), "Morning," "Salutation of the Dawn" (Suitable for Church), "Nightfall," "Three Night Songs."

STUDIOS: 2508 BROADWAY, NEW YORK
OGONTZ SCHOOL, RYDAL, PA.

Send for Pamphlet—"Aid to Artistic Piano Playing."

SOME ARTISTS USING KÜRSTEINER'S SONGS

F. X. Arens	William John Hall	Mary Hissem de Moss	Wm. H. Rieger
Elsie Baker	Bruno Huhn	Beatrice MacCue	James Sauvage
Dudley Buck	Frances Ingram	Heinrich Meyn	Oscar Saenger
Kate S. Chittenden	Mary Jordan	Christine Miller	Harper G. Smyth
Marguerite Dunlap	McCall Lanham	Charlotte Peegé	George Sweet
Paul Dufault	Laura Maverick	Franklin Riker	Corinne Welsh
Hallett Gilberté	Harriet McConnell	George W. Reardon	Mr. and Mrs. Guy
Frederick Gunther	Jean McCormack	Léon Rice	Bevier Williams

Published by Kürsteiner and Rice. 2508 BROADWAY, NEW YORK
Send for Professional Copies

Ann Arbor, Mich., Faces Brilliant Season; Caruso to Inaugurate Pre-Festival Series

Godowsky and Anna Case Among Stars Who Will Make Débuts in University City—May Festival Will Be Given Along Usual Lines—University School of Music Again Offers Series of Faculty Twilight Recitals—Effect of the War

ANN ARBOR, MICH., Oct. 12.—Brilliancy, variety and solidity will characterize the wealth of musical offerings which will take place in Ann Arbor during the coming year, when music lovers will have an opportunity of hearing the best the world affords in musical art. In the Choral Union and May Festival series several stars of first magnitude will make their débuts.

The first concert will take place Saturday evening, Oct. 19, when Enrico Caruso, assisted by Nina Morgana, soprano, Elias Breeskin, violinist, and a pianist of note, will appear in a miscellaneous program. Naturally, the engagement of so distinguished an artist as Caruso has aroused much excitement throughout Michigan and surrounding States, and that music-lovers from all sections of the country will be in attendance is already evidenced by the surprisingly large advance sale of tickets. Caruso has rarely been persuaded to appear in concert, and patrons of the Ann Arbor series are delighted to think that one of his few concert engagements this year will take place in Hill Auditorium. The fact that his newly acquired bride will occupy a seat in the audience and that the concert comes on the evening of the day of the big football game between the Michigan Agricultural College and the University of Michigan, at Ann Arbor, lends further interest to the occasion, and many alumni and friends of both institutions are planning to be present at both events.

On Nov. 18 Anna Case, the American soprano, will appear in Ann Arbor for the first time. During the past several years the public has been demanding an opportunity to hear her, but conflict of dates and other important obstacles have up to this time prevented an appearance.

The same may be said regarding Leopold Godowsky, the pianist, who will make his Ann Arbor début Dec. 16. Music lovers have expressed strong approval of his coming.

When Joseph Bonnet, the noted French organist, was announced for an appearance at the last May Festival a splendid performance was anticipated. The expectations of the large audience which greeted him were fully justified, for his contributions were of the most delightful nature, and it is doubtful whether the famous Columbian Organ in Hill Auditorium was ever heard to better advantage. So delighted were those present and so insistent have been their demands that the management gladly arranged for a second appearance before he returns to France.

A word regarding the organ which he will play here will not be amiss. The organ was on exhibition at the World's Fair in 1893 and at that time represented the highest degree of perfection in electric organ construction. Shortly thereafter, through the influence of the University Musical Society, it was brought to Ann Arbor and set up in University Hall, where it has been played upon by many of the great organists of this country and abroad who have appeared and were listened to by many thousands of students and music lovers. When Hill Auditorium was constructed five years ago, special commodious quarters were designed by the architect, and the great instrument, at a cost of many thousands of dollars, was transferred from University Hall, completely modernized, and set up in its new quarters, where it again stands as one of the great representatives of its kind. Dr. Albert A. Stanley, director of the University School of Music, in arranging for the new specifications was careful to include in substantial form the standard organ requisites, preferring to make a noble instrument with a real purpose rather than an instrument containing superficial spectacular adjustments which are so often included at a sacrifice of more important accessories.

The last concert on the Pre-Festival series will bring to Ann Arbor the brilliant Russian violinist, Toscha Seidel, the last of the three great violin sensations who startled the country last season.

The May Festival

Dr. Stanley is not prepared at this early date to make definite announcements regarding the programs of the next May Festival, except to state in a general way that the festival will be given along the usual lines, namely, six concerts during a period of four days, about the middle of May. The combined musical efforts of orchestra, choruses (both adult and children), and a list of leading artists (both vocal and instrumental), will be utilized, and an event comparable in every way with the attractions announced in the Pre-Festival series and worthy of the twenty-five festivals which have been given in the past is planned.

The University School of Music will give as usual a series of Faculty Twilight Recitals. Like the concerts mentioned above, they take place in Hill Auditorium and attract audiences of several thousand each. As a part of the policy of the School of Music to develop the taste for good music in the University and the community, these concerts are given absolutely free of charge. Programs of variety and interest, consisting of solos, duets and larger ensemble compositions, both instrumental and vocal, are given by members of the faculty of the school. When it is remembered that the faculty consists of more than twenty-five distinguished musicians, all of whom are gifted concert artists, the significance of such a series will readily be appreciated. Frequently out-of-town artists are engaged as guest soloists, thus adding additional variety and interest to the course. Numerous student recitals by advanced professional students of the school also take place at frequent intervals, while many other recitals by students in the school are continually being given.

Although a number of important members of the school faculty have entered the service of their country during the past year, regular work in all departments of the school was resumed on Sept. 30, the places of the absentees having been taken care of by the addition of new members and the enlargement of the activities of some of the other teachers. Prospects indicate that the attendance will be as large if not larger than in former years, while the proportion of inquiries from advanced and professional students seems to be larger than ever, indicating that the serious student of music appreciates more and more the importance of his calling and that the superficial student is directing his energies along other lines.

The recent provision of the Government relative to colleges and universities, whereby military training on a more definite basis than formerly is to be conducted for the training of college students, will undoubtedly make necessary many changes in the conducting of student musical affairs. The Glee Club, 'Varsity Band and other similar organizations which in the past have attracted so much favorable comment will undoubtedly find a new and more important place under the new conditions, and Theodore Harrison, conductor of the Glee Club, Wilfred Wilson, leader of the 'Varsity Band, and other members of the faculty who have had charge of the student organizations are looking forward to a splendid year's work.

Among the prominent University School of Music musicians who have entered active military service may be mentioned the following, while many students whose names have not reached this office are doing valued service "over there" or still in training camps at home:

Samuel Pierson Lockwood, violinist; Frank Taber, organist; Horace Lee Davis, tenor; Chase B. Sikes, baritone; Lee N. Parker, 'cellist; Kenneth N. Westerman, tenor; Fiske Church, baritone; Andrew Haigh, pianist; Thomas Morgan, baritone; Kemp Keena, tenor; Edward Kemp, baritone; Frank W. Grover, tenor; Richard Keys Biggs, organist.

Patriotic Activities

Incidentally, officers of the school and members of the faculty as well as the student body, have taken an active part in all of the patriotic campaigns either by appearing in concert, leading community singing, or filling executive positions on the various committees or in the capacity of salesmen or solicitors. The Board of Directors some time ago, upon the completion of extensive alterations on the main building of the school, placed at the disposal of the Red Cross the commodious School of Music Annex, and this well equipped building, where for so long a time music students were wont to study and practise, now hums with sewing machines and other "implements of war." On the part of one and all the activities of the University School of Music in these trying times have been, first, that of co-operation in all that might be helpful in contributing to the success of the cause in which we are all so interested, and, secondly, to developing the art of music in its largest and most wholesome form.

CHARLES A. SINK.



FACTORS IN ANN ARBOR'S MUSIC

No. 1—Hill Auditorium, Ann Arbor. No. 2—Dr. Albert A. Stanley, Director of the University Choral Union and Festival Series. No. 3—Secretary Charles A. Sink, MUSICAL AMERICA's Representative in Ann Arbor, right top, and Mrs. Sink, center bottom, at Lookout Mountain, Tenn. No. 4—Children's Chorus, Ann Arbor Festival, preparing for a rehearsal.

Ann Arbor's Musical Resources

University School of Music
Annual May Music Festival
Pre-Festival Concert Series
University Choral Union
School of Music Faculty
Concert Series
University Glee Club
'Varsity Band

Improvements in Our Army Bands

Comparison of the bands of our army with those of the English, French, Belgians and other Allies has taught us much. A writer in the *Violin World* says that at first our officers thought all that was necessary was for them to detail twenty-eight men for band duty. "Twenty-eight is the regulation. The quartermaster will issue them instruments"; a band-leader will be appointed regardless of his capability, "and there you are"—or, rather, there you were, for *nous avons changé tout cela.*

Josef Rosenblatt, tenor, gives a New York concert at Carnegie Hall the evening of Oct. 20. His program will contain a group of his own compositions.

Adelaide Pierce
Contralto
Season 1918-19 now booking
Management: Warren Concert Bureau
St. Paul, Minnesota



Cecil Fanning IS SINGING
Summer Dawn.....by Kernochan
Tears.....by Kramer
I Had a Dove.....by Busch
Adoration.....by Gaines

HARTRIDGE WHIPP

American Baritone

A FEW SIGNIFICANT FALL APPEARANCES

WORCESTER FESTIVAL, October, 1918
MAINE FESTIVALS
BANGOR PORTLAND
Recital at Aeolian Hall, New York, Monday Evening Oct. 21st, 1918
Recital, Boston, Nov. 29th
Soloist Minneapolis Symphony Orchestra in Minneapolis December 29th

MANAGEMENT—ANTONIA SAWYER, INC., AEOLIAN HALL, NEW YORK
MASON & HAMLIN PIANO



Photo © Ira L. Hill



DOROTHY FOX

SOPRANO

Concerts—Recitals

Season 1918-19

853 SEVENTH AVE. NEW YORK

Telephone Circle 955

NOW IN FRANCE
PLAYING FOR OUR BOYS!

Coming Home Christmas



Available after January 1st 1919

VERA BARSTOW

VIOLINIST

Will open her season as soloist with the PHILADELPHIA ORCHESTRA, at Pittsburgh, January 6th, 1919

Will open her Canadian mid-winter tour with TORONTO WOMEN'S MUSICAL CLUB, January 9, 1919, and thereafter will fill all the dates postponed from this Fall by clubs and managers

For available dates, etc., address

M. H. HANSON,
437 FIFTH AVENUE - - NEW YORK



Photo Chappel Studio

WASSILI LEPS

--CONDUCTOR--

(Formerly: Philadelphia—Pittsburg—Cincinnati)

Opera — Symphony — Oratorio — Chorus

Vocal Coach Piano

STUDIOS: 135 East 66th Street, New York

10 *SOUTH 18th STREET, PHILADELPHIA (TUESDAYS)*

BETHLEHEM'S MAMMOTH STEEL WORKS THROB TO RHYTHM OF CITY'S SPLENDID MUSIC

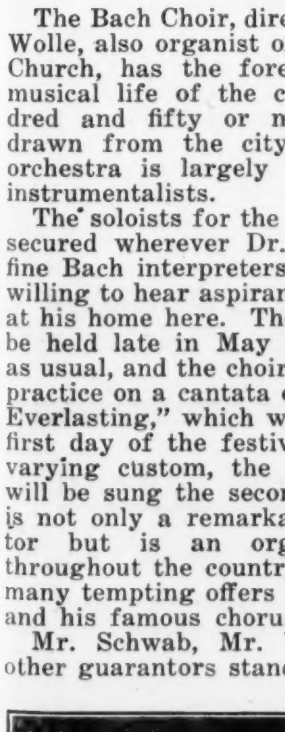
Bach Choir Under Dr. Wolle Resumes Practice for Festival to Give Cantata, "The Light Everlasting" — Lehigh Symphony Orchestra to Do War Work—Steel Company's Band Continues Concerts — Clubs Prepare for Coming Season





SOME OF BETHLEHEM'S MUSICAL ASSETS

No. 1—The Bach Choir, photographed in front of the residence of Charles M. Schwab on Riverside Drive, on the occasion of a visit to New York last winter when they sang at Carnegie Hall with the New York Philharmonic Society by the invitation of the latter. No. 2—Professor T. Edgar Shields, organist of the Bach Choir and of the Church of the Nativity, director of the Bass Clef Club, organist of Lehigh University, head of the music department of the Moravian Seminary and College for Women. No. 3—Dr. J. Fred Wolle, director of the Bach Choir and organist of Trinity Episcopal Church.



Hannah E. Godshalk,
MUSICAL AMERICA'S Representative in Bethlehem

BETHLEHEM, PA., Oct. 2.—Ever since Bethlehem was founded in 1741 music has been an essential part of the community's life, from the earliest days when the Indians hesitated to attack the little settlement because the sweet strains of the Moravian Trombone Choir were mistaken by them for the voice of the Great Spirit, to this very day when the little Moravian settlement has become probably the most important steel center in the world. And as the Moravians fostered and encouraged music in the early days, so do they now, and in addition the heads of the great Bethlehem Steel Works, Charles M. Schwab and Warren A. Wilbur, leading citizens, representing many interests, are ardent supporters of the musical organizations of the city.

It is often said that three things make Bethlehem famous—its Moravian traditions carried out from 1741 until this day, the Bach Choir and the Bethlehem Steel Company. And it might be said at the outset that the Bethlehem Steel Company stands not only for steel, but for music as well.

The Bach Choir

The Bach Choir, directed by Dr. J. Fred Wolle, also organist of Trinity Episcopal Church, has the foremost rank in the musical life of the city. Its two hundred and fifty or more members are drawn from the city's homes and the orchestra is largely composed of local instrumentalists.

The soloists for the annual festival are secured wherever Dr. Wolle can obtain fine Bach interpreters, and he is always willing to hear aspirants for Bach honors at his home here. The next festival will be held late in May and early in June as usual, and the choir has already begun practice on a cantata entitled "The Light Everlasting," which will be given on the first day of the festival. As is the unvarying custom, the Mass in B Minor will be sung the second day. Dr. Wolle is not only a remarkable choral conductor but is an organist well-known throughout the country and has received many tempting offers to leave Bethlehem and his famous chorus.

Mr. Schwab, Mr. Wilbur and many other guarantors stand back of the Bach Choir, and when a site is decided on Mr. Schwab will build a one million dollar music hall in which to give the festivals.

Lehigh Valley Orchestra

Speaking of Mr. Schwab brings us to the Lehigh Valley Symphony Orchestra, Anton Weingartner, conductor. Here again Mr. Schwab and Mr. Wilbur stand out as those who have enabled the orchestra to secure world famed singers for its three annual concerts. Mme. Sembrich, Mme. Schumann-Heink, Fritz Kreisler, Florence Macbeth, Alma Gluck, Mischa Elman, Olga Samaroff and others of note have sang and played with the orchestra. Unfortunately, owing to war conditions the orchestra will give no concerts this season, but the organization will be kept together by Mr. Weingartner and used as one of the means of entertainment by the War Community Recreation Committee at the steel company's huge plant.

Steel Company's Band

Beside conducting the symphony orchestra, Mr. Weingartner is the leader of the steel company's band, which is Mr. Schwab's pet organization and for which he has bought and fitted up a rehearsal hall. It is composed of workmen from the steel plant and has more than a local fame and has been heard in New York and Washington. When the men are not at work making munitions of war they give concerts for their fellow workmen at the various gates of the plants, and on Saturday afternoons and Sundays for patriotic purposes.

T. Edgar Shields is another organist and conductor who stands out prominently in the musical life of Bethlehem. He is the organist of the Bach Choir, the organist and choir master of the Protestant Episcopal Church of the Nativity, a member of the Organists' Guild of America, head of the music department of the Moravian Seminary and College for Women, the oldest boarding school for girls in the United States, and conductor of the Bass Clef Club, a popular male singing society. This club, though much hampered by war conditions, has begun its rehearsals and will give several concerts this winter. There are thirteen members this season.

David B. Samuels is also a figure musically in the city. He founded and carries on the Bethlehem Conservatory of Music with an able corps of assistants, notable among whom is Marion Chase Neumeyer, soprano, head of the vocal department. Mr. Samuels is also the organist of Christ Reformed Church and has a large and popular choir, doing excellent work.

The Treble Clef Club is an organization of women, a double octette, directed by Mrs. H. S. Wilson, which has given concerts here and in nearby cities with much success. Mrs. Wilson is also organist of the First Presbyterian Church, where she conducts a quartet.

There are fifty organists in the city and as many choirs.

In Bethlehem as all over the country the war has its effect on the musical organizations, but all musicians in every line are one in their efforts to preserve the city's musical identity, and while many are doing war work at munitions plants they keep up their music and use it for local needs at the camps nearby and at the industries and many patriotic meetings. Bethlehem is not discouraged musically. She expects to do a lot toward winning the war and as she works she sings and plays.

HANNAH E. GODSHALK.

A Musical Glimpse of Bethlehem, Pa.

Bach Choir
Lehigh Valley Symphony Orchestra
Bethlehem Steel Company's Band
Bass Clef Club
Treble Clef Club
Bethlehem Conservatory of Music
Fifty Organists and Fifty Choirs

James Goddard Now Song Leader in Camp Wadsworth, S. C.

SPARTANBURG, S. C., Oct. 10.—James Goddard of Chicago, new song director at Camp Wadsworth, succeeding Dr. Charles Woolsey, arrived in the city recently and has taken up his duties at Camp Wadsworth. Mr. Goddard was a pupil of Jean de Reszke in Paris, and has sung in opera in Paris, London, Vienna, New York and Chicago. He has been released from his operatic career for the time being to do war work under the War Camp Community Service. Mr. Goddard while here will interest himself in the music of the clubs and community singing and will prove a wonderful addition.

J. R. D. J.



One of Mr. Schwab's Pet Organizations Is the Bethlehem Steel Company's Band, in Which the Steel Magnate Finds Another Chance for His Efforts Towards Music Advancement

fay foster


© John Weiss

The Americans Come!

Yours for all Patriotic Celebrations and Gatherings.

"The AMERICANS COME!" will be heard in New York at meetings addressed by "Four-Minute Men."

John McCormack and Mme. Schumann-Heink have accepted it for their use.

"I always use 'The Americans Come!' My audiences go wild over it."
Yvonne de Tréville.

FOR SOLO VOICE
With English and French Words.
With Piano, Orchestra or Military Band Accompaniments.
In four keys: High, B♭; Medium-High, A♭; Medium, G; Low, F..... .60

PART-SONG ARRANGEMENTS

Male Voices .....net .12
Women's Voices (3 parts, with solo).....net .12
Mixed Voices .....net .12
Soprano, Alto, and Baritone (for High-School use)..... .12
As Musical Recitation.....net .75

Add the Greatest Song the war has produced to your répertoire.

Address your regular dealer or the publishers

J. FISCHER & BRO. **NEW YORK**
Fourth Avenue and Eighth Street (Astor Place)



MARTHA ATWOOD
SOPRANO

Soloist
Maine Festivals
1918

NEW YORK
". . . Rare sympathy and understanding for the content of the text of a song."
—N. Y. Sun.

". . . Martha Atwood is an unusual interpretative artist."—N. Y. Tribune.

Recital, Concert and Oratorio

Management: ANTONIA SAWYER, Inc.
Aeolian Hall, New York

ELSA LYONS COOK—The American Soprano

Critical Comment
"The Messiah"
Philadelphia Choral Society
Academy of Music — December 28, 1917



The clear sweet tones and fluent delivery of ELSA LYONS COOK were entirely adequate to the difficult soprano part, and the performance proved a real success for this talented Philadelphia singer. Seldom, indeed, has the soprano rôle in "The Messiah" been so well sung here, both sympathetic and brilliant being the rendering of her principal arias, "Rejoice Greatly," and "I Know That My Redeemer Liveth." (Evening Bulletin.)

ELSA LYONS COOK, the Philadelphia soprano, was in excellent voice, and rendered all her numbers with clearness of tone and a fine diction, making them most impressive. (The Press.)

The aria, "I Know That My Redeemer Liveth," fittingly conveyed the purity and clarity of tone found in the soprano voice of ELSA LYONS COOK. Particularly impressive was her coloratura work in "Rejoice Greatly," revealing a well-balanced quality of tone and fine musicianship. (Ada Turner Kurtz in MUSICAL AMERICA.)

The vocal difficulties with which the score bristles for the solo parts were easily overcome by both ELSA LYONS COOK and Mr. Hackett, both evidently practised in the art of oratorio singing. (North American.)

ELSA LYONS COOK was the soprano and sang sympathetically and clearly. "Come Unto Him, All Ye That Labor" was delivered with impressiveness. (Evening Ledger.)

ELSA LYONS COOK in the soprano part was much applauded for her understanding and delivery of the work. (The Record.)

Now Booking Engagements for the Season 1918-1919
Address all Communications to

FREDERIC COOK
4540 Baltimore Avenue **Philadelphia, Pennsylvania**



The BRAHMS QUARTETTE *of New York*
HILDA GELLING · KLAIRE DOWSEY · ELINOR HUGHES · EDITH BENNETT
RODNEY SAYLOR, *Accompanist*

The charming program . . . was initial evidence of the musicianship of these young ladies, who confirmed the favorable prejudice thus created by singing with accurate pitch and excellent taste and no little musical imagination.
—New York Tribune.

The four voices are fresh and agreeable and the ensemble of the quartet is commendable.
—New York Herald.

The grouped singers were a novel sight and the voices blended well.
—New York Times.

Address:* THE BRAHMS QUARTETTE, *47 West 72d St., New York



YVONNE DE TREVILLE

Coloratura Soprano

Opera and Concerts

216 WEST 56TH ST. **NEW YORK**

The Lee Keedick Lecture and Musical Bureau

offers for the season of 1918-19 an exceptional list of Lecturers on Musical Subjects, Soloists, Entertainers, and Musical Combinations.

For terms, dates and special folders, address

LEE KEEDICK LECTURE & MUSICAL BUREAU
W. C. Glass, Booking Manager
437 FIFTH AVENUE, NEW YORK CITY

"To make Swedish Music known in America"

Swedish Concert

AT AEOLIAN HALL 42nd Street, New York

November 9th, at 8.15 p. m.

Soloists: **GRETA TORPADIE, Soprano**
SAMUEL LJUNGKVIST, Tenor
EDNA GUNNAR PETERSON, Pianist (Chicago)
THE SWEDISH GLEE CLUB of New York
Male Chorus

Compositions by Emil Sjögren, Hugo Alfvén, Wilhelm Stenhammar, V. O. Peterson-Berger, Count Axel R. Wachtmeister, August Soderman, Carl Michael Bellman and others.

Tickets 50 cts., 75 cts., $1.00, $1.50.

"ST. ERIK," SOCIETY FOR ADVANCEMENT OF SWEDISH MUSIC



(Organized 1898)
1918-19 21st annual tour

THE BOSTONIA SEXTETTE CLUB

is the ideal instrumental attraction for Choral and Musical Clubs, Schools and Colleges; will be available in the Middle West in February and March the coming season, assisted by a fine Oratorio Soprano. Brilliant and artistic programs. Many years of success in all parts of the country. It is directed by C. L. Staats, America's most noted solo clarinetist. For circulars, terms, etc., address

C. L. STAATS
10 Magnolia St. Arlington, Mass.

OMAHA SPURS CITY'S MUSICAL LIFE BY ESTABLISHING SCHOOL CREDITS SYSTEM

Board of Education, After Weary Delay, Recognizes Importance of Study—War No Deterrent to Concerts and Brilliant Season Is Promised by Associated Retailers and Tuesday Musical Club—Clubs Center Interest in Allied Music

OMAHA, NEB., Sept. 22.—This season the city of Omaha has given a tremendous impetus to music. She has realized how powerful a factor in the development of music as a cultural study is the school credits system, and at last it is being tried out in the high school. Juliet McCune, supervisor of music in the public schools, is most enthusiastic regarding it. "It will be an eye-opener," she says, "to many students as to the half-way methods they have been pursuing," and she mentions as illustration the claim of a student asking for credits, that she could "play as high as two flats." The recognition of music by the Board of Education (the outcome of weary months of endeavor on the part of the Clef Club), is probably the most important factor of musical development in this city. Important also is the recent interest in community singing and the liberal attendance on organ recitals and song services—notably those offered by Louise Shadduck Zabriskie, Ben Stanley, J. H. Simms and other members of the organists' guild are far from negligible.



Edith Louise Wagoner

MUSICAL AMERICA'S Representative in Omaha.

Brilliant Concert Season

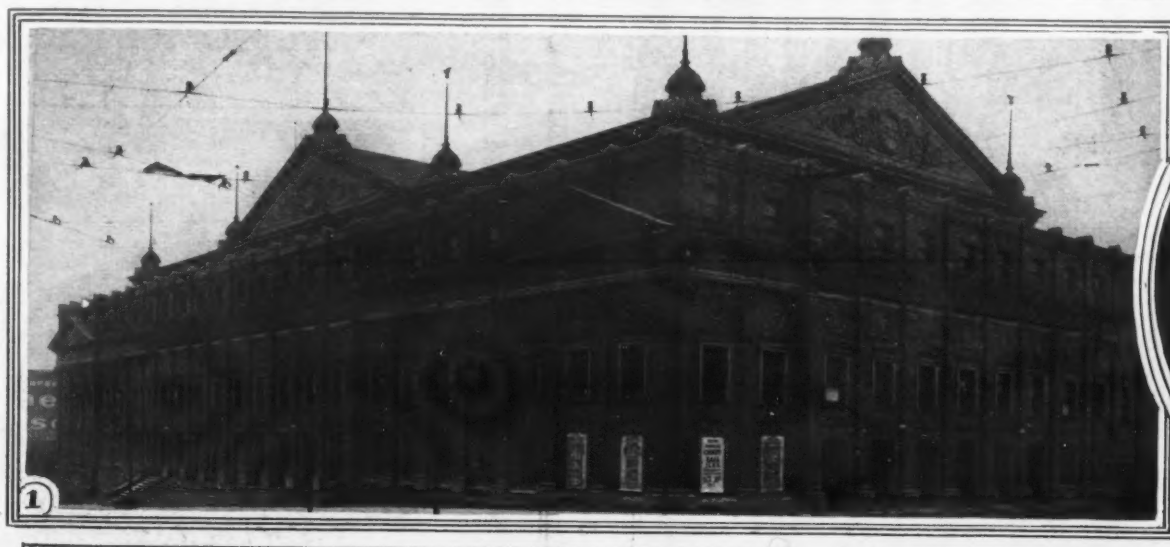
The uncertainty of war times has affected Omaha, apparently, to no considerable extent. On the contrary, we are promised a season of unusual brilliance. Charles E. Black, president of the Associated Retailers, assisted by L. C. Nash, George Brandeis, Joseph Hayden, C. C. Belden and C. M. Wilhelm as advisory committee, has undertaken to bring to Omaha for the benefit of the various charities the Chicago Operatic Association. Two stellar attractions will undoubtedly pack the Municipal Auditorium. The chosen operas are "Thaïs," with Mary Garden, and "Barber of Seville," with Galli-Curci. These artists are to be brilliantly supported—in fact, the productions are to be on the well known Campanini scale of completeness.

Sources of Omaha's Musical Interest

Public School Music Courses
Tuesday Musical Club
Omaha Woman's Club
Business Women's Club
Symphony Study Orchestra
Clef Club
West Sisters String Quartet
Omaha Retailers' Association

Already the ticket sale has reached large proportions.

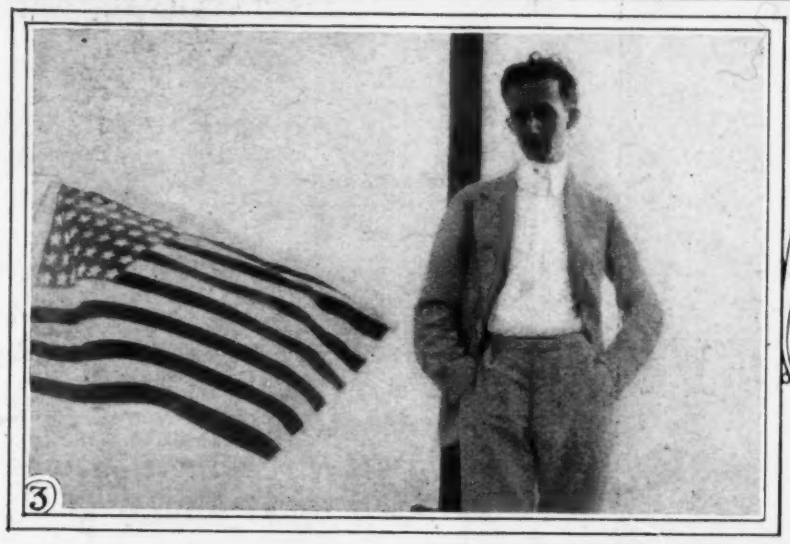
The Tuesday Musical Club, Mrs. R. B. Howell, president, makes announcements in harmony with its achievements of the last few seasons. Through Mrs. S. S. Caldwell, chairman of the program committee, bookings have been made with Julia Claussen and Arthur Hackett in joint recital; Olga Samaroff; Marie Mikova, to appear with a singer yet to be engaged; Trio de Lutèce and Lucy Gates, and Jascha Heifetz. These concerts are to be given at the Brandeis Theater. The name of Mrs. A. L. Green is a new one in the local managerial field which promises well. Mrs. Green announces an all-star course, the individual numbers of which are as follows: Galli-Curci in song recital, with, of course, her flutist and accompanist; John McCormack, Frances Alda, Caroline Lazzari, contralto, and Rudolph Ganz.



1



2



3



4



5



6



7

FACTORS IN OMAHA'S MUSICAL LIFE

No. 1—The Municipal Auditorium. No. 2—Mrs. R. Beecher Howell, president Tuesday Musical Club. No. 3—Henry Cox, director Women's Chorus, Omaha Woman's Club. No. 4—Officers of the Music Department Omaha Woman's Club. Left to right (back): Mrs. J. M. Prince, secretary; Mrs. Ward Shafer, leader; Mrs. M. Heptonstal, Mrs. John Travis. Front row: Mrs. Edward Homan and Edith Miller, assistant leaders. No. 5—Charles A. Black, president Omaha Retailers' Association, which brings the Chicago Opera Company early in the season. No. 6—Brandeis Theater, where the concerts of the Tuesday Musical Club will be given. No. 7—Jean Duffield, president of the Clef Club.

Study Allied Composers

Music departments of both the Omaha Woman's Club and the Business Women's Club (distinctly separate organizations) have elected to study the music of the allied nations. The former, of which Mrs. Ward Shafer is leader and Mrs. Ray Abbott assistant leader, will add "local color" in the form of costumes and scenery to some of its programs—a plan which has interesting possibilities in the case of Indian, Negro and Colonial programs, at least. The club has a women's chorus of some 100 voices, under the direction of Henry Cox, and rehearsals are already under way. In addition to these activities the organization has undertaken the laudable task of presenting a number of the representative local artists in a series of six concerts at popular prices.

The *Omaha World-Herald* will bring the Innes Band here for a couple of concerts in the near future, the undertaking being in the interest of the Woman's Service League.

As in other cities, male choruses have suspended activities and the Symphony Study Orchestra so heroically maintained by Henry Cox is now practically a ladies' orchestra. In fact the energetic Henry is himself liable to be called to the colors any day. So far as the writer knows no gold stars have had to be added to the numerous blue, representative of the musicians of the city. Much is being done by local musicians to entertain the boys stationed at the Baloon School at Fort Omaha, and most prominent in this line of work is the West Sisters String Quartet.

The Clef Club of Omaha is lending a generous helping hand to the Artists' War Service League. Jean Duffield is the present president of this organization, which has a membership of some fifty of the representative teachers. While there are undoubtedly many most excellent teachers outside the fold of the Clef Club, yet it is representative of definite standards and ideals.

EDITH LOUISE WAGONER.

MUSIC SELLS $6,000,000 IN LIBERTY LOAN BONDS

Marguerite Namara and Breeskin Are Soloists at Brooklyn Concert Rally

At a Liberty Loan mass meeting, breaking all records for attendance at the Brooklyn Academy of Music on Sunday evening, Oct. 6, several prominent artists donated their services, among whom were Marguerite Namara of the Chicago Opera Company. Mme. Namara captivated the immense audience, which overflowed the large auditorium and galleries, with Puccini's "Un bel di" from "Butterfly," Gounod's "Ave Maria," with violin obbligato by Nahan Franko, and "There's a Long, Long Trail." Mme. Namara received an ovation and was recalled many times before she pleaded an engagement at the Hippodrome and took her departure. Nahan Franko and his orchestra played delightfully Sousa's "The Stars and Stripes Forever," Thomas's Overture from "Mignon," Verdi's "Aïda" Fantasy and "Southern Airs," by Franko.

Alma Clayburgh, posing in tableau as "Miss Liberty," sang with spirit the "Garibaldi Hymn," "Rule Britannia," "The Marseillaise" and "The Star-Spangled Banner." She later gave Rogers's "At Parting" and Fay Foster's "The Americans Come," which won much applause. She was accompanied by Ina F. Grange. Elias Breeskin, violinist, was warmly received and gave with exquisite interpretation the Wieniawski "Souvenir de Moscow" and the Sarasate "Zapateado."

The meeting was held under the auspices of the Manufacturers' Trust Company, Nathan A. Jones presiding, and during the evening over $6,000,000 was raised for the Liberty Loan. Among the distinguished guests of the evening, many of whom made impressive speeches, were:

U. S. Senators William M. Calder of New York, Thomas P. Gore of Oklahoma, James A. Reed of Missouri, and Charles S. Thomas of Colorado; Donald Brian; Otis Skinner; Sgt. Irving Berlin, and representatives of all the allied nations.

A. T. S.

Governor of Ohio Asks Denton to Aid Liberty Loan

Oliver Denton, the American pianist, was honored by a personal appeal from the Governor of Ohio to assist him on the platform for the Fourth Liberty Loan, in Cincinnati, Columbus, and Lima, Ohio.

MME.

TAMAKI MIURA



Photo © Mishkin

The only Japanese Operatic Prima Donna Soprano

is a member of the

Chicago Opera Association

and

La Scala Grand Opera Company

SEASON 1918-19

Her SENSATIONAL SUCCESS as "MADAME BUTTERFLY" has been chronicled by the critics **from coast to coast** during the past three seasons.

For available concert dates:
SPARKS BERRY, La Scala Grand Opera Co., Los Angeles, Cal.
A. BAGAROZY, 1495 Broadway, New York.

The walls of the reception room of the Stephens Studios are covered with photographs of pupils and other musicians



Three interesting portraits are of
Paul ALTHOUSE
Basil RUYSDAEL
Reinald WERRENRATH

All three members of The Metropolitan Opera Co.
All three pupils of

47 WEST 72d STREET
NEW YORK

Percy Lee Stephens



Photo by Geisler

Ethel Cave Cole

Accompanist

Ensemble Player

Teacher of Singing and Coach

57 West 58th Street, New York
Telephone Plaza 2450



DUDLEY BUCK

Teacher of Singing

Teacher of Marie Morrisey, Enrichetta Onelli, Katharine Galloway, Elizabeth Cunningham, Allen Hinckley, Wilfred Glenn, Edgar Schofield, Thomas Conkey and others

50 West Sixty-Seventh St., New York
'Phone Columbus 8462

CAMP DODGE INVIGORATING DES MOINES'S MUSICAL LIFE

"Sings" and Concerts by Khaki-Clad Artists Delight City—Chicago Opera Association Again to Appear—Eminent Artists Already Engaged for Concerts — White Sparrow Programs to Be Continued on Sundays

DES MOINES, IA., Oct. 12.—Despite war conditions this city is facing its greatest musical season with an undisturbed confidence which bespeaks an abundant success for the splendid outlay just ahead. Never at this time of the year has so great a response been made as music-lovers are now making, and with local managers and the public working in such perfect accord it is only fair to predict that the 1918-1919 season will establish a record of unusual merit.



George F. Ogden

MUSICAL AMERICA'S Representative in Des Moines, Ia.

The season will be officially opened Oct. 18, when the Chicago Opera Association comes for a brief season of two nights, presenting Mary Garden, Forrest Lamont, Constantin Nicolay, Georges Baklanoff, Vittorio Trevisan and Elvira Amazar in Puccini's "La Tosca." This will be followed by Amelita Galli-Curci, Fernando Carpi, Vittorio Arimondi, Riccardo Stracciari, Octave Dua and Louise Berat in Rossini's "Barber of Seville." This will be the company's second annual visit to Des Moines, and all local forces are working with determination to keep this city in the tour of the Campanini forces, which will insure splendid opera for Iowans and their guests—the officers and men of the 19th National Army Division now stationed at Fort Dodge. The project is underwritten by fifty prominent business firms and the details of its management are in the hands of George Frederick Ogden, who is entering upon his ninth annual season of high class musical attractions. Large numbers of Iowans, within a radius of 150 miles from the capitol, will attend the season.

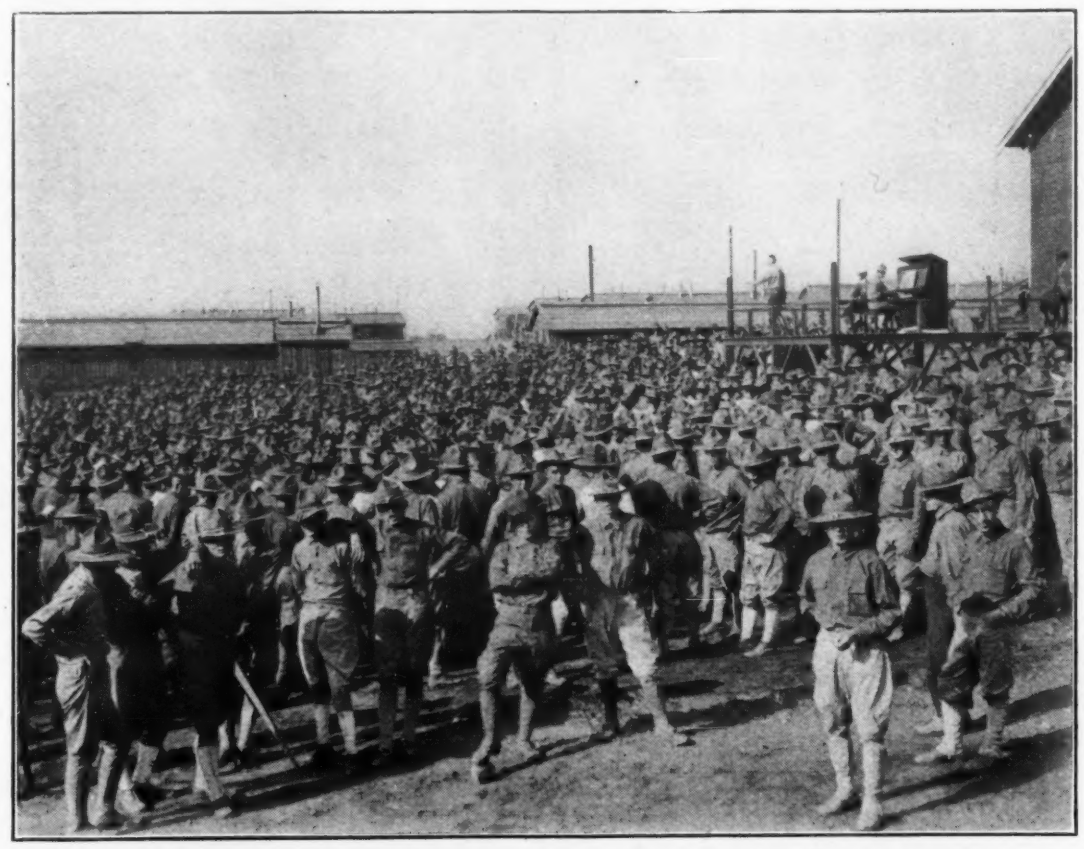
In addition to the opera season, Mr. Ogden has contracted for a brilliant list of artists who will appear at later intervals. To date the list includes the Metropolitan Quartet, Frances Alda, Carolina Lazzari, Giovanni Martinelli and Giuseppe De Luca, with Conductor Papi at the piano, in an operatic concert program Oct. 30. Anna Case and Charles Gilbert Spross will be presented Nov. 29. Alma Gluck is scheduled for a recital Feb. 26, and Jascha Heifetz will give his first Iowa recital March 14. One or two other important engagements are being negotiated through this enterprising management.

On What Musical Des Moines Thrives

Chicago Opera Performances
Ogden Concerts
Camp Dodge "Sings" and Concerts
White Sparrow Concerts
Chamber of Commerce Glee Club Rallies
Symphonia Orchestra Programs

Dean Cowper's Work

Holmes Cowper, dean of the Fine Arts School at Drake University, is facing the busiest season of his career. Apart from the guidance of his school, where he teaches a large class in voice, he will endeavor to conduct the Camp Dodge "sings" which will be participated in by 60,000 men in uniform. Interesting plans have been formulated since Dean Cowper's initial season as song leader at the camp last year. Under these new plans each company of men will sing fifteen minutes daily under the direction of its own leader. Dean Cowper will then take them once a week in regiment at the Liberty Theater. This instruction is counted the same as drill and is taken right out of the drill period. Twice a week Dean Cowper will conduct classes for training the camp's song leaders who, in turn, will lead the various companies.



"Good Singing Means Good Fighting" Is the Slogan of These 2,700 Men from the Development Battalion at Camp Dodge, Iowa; on the Platform Is Holmes Cowper, Song Leader, Directing the "Sing"

Almost every week a quartet or chorus of Camp Dodge men appears on various programs throughout the city. And for an especially brilliant program one of the army bands will appear. These occasions are always the signal for capacity houses and serve to unite the soldiers and civilians with a buoyance of spirit that perhaps nothing else could accomplish. Uncle Sam's invincible "singing army" has taken a deep grip on the local community and whenever the occasion permits the boys go singing their way through various localities in the State, always with the same infectious spirit displayed here. In all musical events of importance in the city's life the men at camp are considered. For example, they are chosen as ushers for the grand operas and concerts throughout the year—a privilege which many of them anticipate with eagerness. Even the convalescents (of whom there are a number back from the front line trenches) stationed at Fort Des Moines, are admitted as guests to the big musical and theatrical attractions as they come along. In all cases where the troops serve as ushers special dispensation is arranged by the commander of the camp.

White Sparrow Concerts

Prominent in the city's musical life are the White Sparrow concerts which have been presented for several years by arrangement of the *Register-Tribune* company, a prominent Iowa newspaper published here. These Sunday afternoon concerts are given weekly in the large auditorium of the University Church of Christ, with Holmes Cowper directing the community singing and Mrs. Cowper presiding at the great organ. Soldier-musicians and well-known artists of the city and state add to the hour's program. The Symphony Orchestra, a local organization drilled largely for these appearances, also contributes to these programs occasionally. A free-will offering is taken each Sunday for the White Sparrows' charity fund, which nets a goodly sum during the year. As director of the Symphonia this season the Drake Conservatory has loaned the services of Wallingford Riegger, who comes to identify himself with the University through the chairs of 'cello instructor and advanced work in theory. Another acquisition to the school is Willoughby Boughton, who will head the piano department. An anticipated yearly event is the annual testimonial concert for Dr. M. L. Bartlett, long a leader in Iowa's musical affairs. No announcement of the contributing artists has yet been made, but it is safe to predict that an excellent program will be arranged. The series of musical attractions known as the East High School Community Concerts has been taken over by the White Sparrows this year.

The music department of the Federated Clubs of Iowa will meet in Des Moines in November. At this time the annual contest for students in piano, voice and violin will be held and the winners selected to represent Iowa at the national contest next spring. Mrs. Nora Babbitt Harsh is chairman of local arrangements.

Alfred H. Smith, supervisor of music in the Des Moines schools, is working out a plan for the teaching of the Progressive Series of Piano Lessons as accredited work in the schools.

The Chamber of Commerce Glee Club, which has enjoyed a large measure of popular success during the past two or three years, began its work for the year by singing at all the principal rallies for the Fourth Liberty Loan. Inquiries pour in to the Chamber of Commerce relative to the success in organizing and maintaining so splendid a body of singing men.

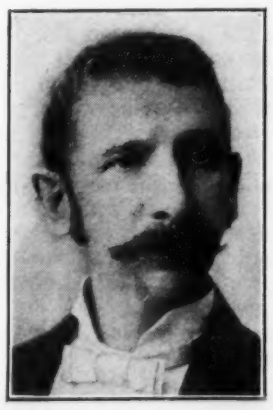
An innovation has just been introduced in the way of group singing by Younker's department store. Each morning when the store opens the employers, employees and patrons join in spirited singing for a brief period before going to the various departments for the day. The idea is proving a decided asset in the successful carrying out of the day's plans.

GEORGE FREDERICK OGDEN.

CHATTANOOGANS DELIGHT TROOPS

Give Program at Oglethorpe—City May Acquire Big Auditorium

CHATTANOOGA, TENN, Oct. 15.—The hot season has passed away, the musicians are thinking of the coming season and its activities, the schools and conservatories are taking on new life, and there is fair promise of an active season.



Howard L. Smith,

MUSICAL AMERICA'S representative in Chattanooga

The singers of Chattanooga have done much work all summer in the way of concerts at the big camp at Fort Oglethorpe. On Sundays as many as ten to twelve concerts have been given at the different regimental headquarters and from two to six on week day evenings.

All have been given by the most capable singers of this vicinity with a co-operation that has meant the greatest good to the greatest number. The men have heard the programs with delight. The ladies who have been most active in this work are Mrs. L. Y. Walker, Mrs. Fannie McCleary, Mrs. W. L. Scott, Mrs. John L. Meek, Mrs. W. H. Pryor, Margaret Shalliday, Mrs. Edward Newell; the St. Cecilia Ladies' Quartet; Mrs. Morris Temple, who has done wonders in the way of organizing; also some capable accompanists, among whom are Roy Lamont Smith, Ethel O'Neill, Mrs. George A. Lawton and others.

The Chattanooga Music Club, which is the most prominent musical organization in Chattanooga, is planning a short series of artist concerts besides its local attractions. The season's program is not yet entirely made up, but will probably include Mme. Matzenauer, John Powell and one other artist.

Chattanoogans are contributing liberally to the war activities and that may in some measure affect the musical season, although all the musical leaders here agree that musical events should not be curtailed, indeed that this is the time when that particular form of entertainment is most necessary.

The oldest singing club here, the Chattanooga Mannerchor, has for obvious reasons suspended operations.

The Music Circle and the MacDowell Club will present informal programs this season with perhaps an assisting artist.

Professor Cadek, our only orchestral director, will give an orchestral concert during the season, but is handicapped by the absence of brass players. Roy Lamont Smith devotes most of his time to teaching piano and his organ playing at the First Presbyterian Church and the Synagogue. The other churches in the city, excepting the First Presbyterian, have woman organists. The great three-manual organ in St. Paul's Episcopal Church is played by Mrs. R. A. Bottis, who years ago played the old two-manual Jardine in the same church.

Howard Smith, who for years has organized a choral concert every season for the music club, is undecided what to do on account of the absence of tenors and bassos. A chorus of soprano and alto soloists was his contribution last year. Eloise Baylor, coloratura soprano, gave a fine concert last year assisted by Margaret Shalliday. Professor and Mrs. August Schmidt have removed to Washington, D. C., much to the regret of many of their pupils and protégées.

We have promises of a large new auditorium in Chattanooga, and local musicians will be most thankful for a hall where big ensemble concerts can be given before large audiences.

H. L. SMITH.

Franko Conducts De Koven's New March as Surprise for Composer

Nahan Franko, the conductor, surprised and complimented Reginald De Koven on Oct. 6, when the critic-composer was Mr. Franko's guest at dinner at the McAlpin Hotel, New York. Excusing himself from the table, Mr. Franko stepped up to the orchestra platform and conducted his orchestra through the new De Koven "Wedding March." The composer expressed himself as charmed with the interpretation of the work and particularly with the orchestration made by Mr. Franko. After its performance he requested that the conductor give him the score so that he might have it published.

To Play New American Works at the Waldorf

Several new orchestral compositions by Hadley, Rybner, Kramer, Herbert, Ward and others will be introduced by Joseph Knecht at the Waldorf-Astoria Hotel Sunday night concerts. These concerts have been established for twenty years.

BROOKLYN, N. Y.—A fine organ was recently installed and dedicated in the Sixth Avenue M. E. Church, Brooklyn. Ethel M Clark, organist of Emanuel Lutheran Church, who received her training under R. Huntington Woodman, played the Becker "Festival Prelude," Kinder's "Idyll," the Bach Toccata and Fugue in D Minor, "Canzona" by Guilmant, "Scherzoso" by Woodman, a "Berceuse" by Faulkes, Handel's Largo, and other numbers, in delightful manner. Ethel M. Harrison, soprano, sang Gounod's "Peace of God" and Handel's "Come Unto Me," from the "Messiah."

PUBLIC SCHOOLS OF NEWARK, O., PROVIDE MOST OF ITS MUSIC

City's Educational Institutions Sponsor Orchestra and Artists' Course—Denison Conservatory Opens with Banner Enrollment—Florence King Provides Free Organ Recitals for Public—Chorus and Choruses Crippled by War

NEWARK, OHIO, Oct. 15.—The most important musical work of Newark has been carried on for years by the public schools. C. W. Klopp, the musical supervisor, has been untiring in his efforts with the boys and girls, who respond with genuine love and enthusiasm.



Mrs. Joseph Sprague, MUSICAL AMERICA'S Representative in Newark, Ohio

Mr. Klopp recently organized an orchestra of fifty members, and the students eagerly solicit membership in this body. This orchestra is the only amateur organization of the town. There are several glee clubs, which of their own accord meet after school hours.

The principal of the High School annually presents a lecture course in the High School Auditorium. This auditorium is a splendid music hall with a seating capacity of 1500. H. F. Moninger has charge of this course. The first musical number presented will be the Tchaikovsky Sextet, Oct. 30. The second number will be the Orpheus Male Quartet, April 11. The third number will be Paul Marcosson, violinist, and two assisting violinists, March 21.

Another series of concerts early in the season will be given in the High School Auditorium, under the auspices of the Daughters of Veterans.

These women, undaunted by the pressure of war times, will conduct their series this year as they have conducted them successfully in former years. Announcements of bookings with the Society of Broader Education will be made at a later date.

Big Enrollment of Students

The twenty-eighth year of the Denison Conservatory, Granville, Ohio, has opened with a larger enrollment than ever. The establishment of a unit of the Student Army Training Corps in Denison University has kept the enrollment of men at, or above, the number



On left: H. F. Moninger, manager of the High School Lecture Course. Above: High School and Auditorium where concerts are held. On right: Mrs. C. W. Miller, president Women's Music Club

THE PRINCIPALS AT THE HELM OF NEWARK (O.) CIVIC MUSIC ACTIVITIES AND THE SCENE OF ACTION

last year, and the war has increased the number of women studying. In accord with the policy of the entire university, the conservatory has increased rather than decreased the equipment and teaching force for the year, adding Frances Henry, a pupil of Mme. Carreño, to the piano department, and building a new pipe organ for practice purposes. Two courses in the department of theory have been opened to college students without the payment of fee.

Work on the new campus additions of 160 acres is progressing, but all building plans have been halted for the period of the war from a patriotic motive.

Miss King's Recitals

To Florence King the community owes a debt of gratitude. For twenty years Miss King has been organist of the Second Presbyterian Church, and in the last fourteen years she has given 56 free organ recitals. These free recitals deserve more than ordinary mention. Four recitals are given annually during October at the twilight hour and have for years been a feature of the musical life. Coming at the close of day, this hour has been a joy to many tired business men. The series will be given this year as always.

The effect of the war is most marked in the temporary abandonment of the Women's Music Club course. The women of this organization are women of various activities, who are devoting their time and energy to war relief work. Regular club programs have been discontinued because of the lack of time for proper preparation, but midwinter musicales have been arranged at which times local solo artists will appear in concert for the benefit of war reliefs. Bess Larkin, pianist, will give the first concert. The personnel of the board of managers is unchanged. Mrs. C. W. Miller continues as a very excellent and efficient president, Mrs. J. R. Fitzgibbon vice-president and Mrs. John Franklin treasurer.

The choruses and choirs have been sadly disorganized during the past year owing to the demands upon the time and strength of individuals in serving their country. Two men's choruses directed by Mr. Klopp continue to hold regular rehearsals and lend their services whenever called upon in aid of the many war drives.

SEASON UNDER WAY IN TUSCALOOSA, ALA.

Vacancy in University Music Faculty Filled — Concerts for Enlisted Men

TUSCALOOSA, ALA., Oct. 12.—With the University of Alabama open again the musical season may be said to be under way. At the university the departure of Robert Lawrence, who is now training song leaders for overseas work, left a vacancy in the music department. This has been filled by the appointment of Mrs. Harry N. Eddins as director of the voice department, the question of piano and stringed instruments being left in abeyance for a time. Mrs. Eddins, who is a graduate of Denison University, has been Tuscaloosa's leading vocalist for several years. The University Chorus will be under the leadership of Tom Garner, who will also conduct the University Glee Club, this being his fourteenth year of work with this organization. College credits of one hour are granted by the university for special voice work or for work in the chorus.

The departure of Mrs. Lucile De Vere Maxwell for Charlestown, W. Va., left the supervisorship of music for the public schools vacant and also took from Tuscaloosa one of its most popular piano teachers. The vacancy has not yet been filled.

The Tuscaloosa School of Music, Stella S. Harris, director, has opened with its classes all filled and a long waiting list. Maude Henderson Walker has reopened her studio and is meeting with flattering success. Other private teachers are Lily Hale, Mrs. Julian C. Perkins, Mrs. Carrie Lucius, J. A. Deason and Mrs. B. L. Noojin. Mrs. Noojin is a graduate of Central College, Tuscaloosa, and is a recent acquisition to Tuscaloosa's list of musicians. She is a vocalist and pianist of brilliant ability. During the year there has come to Tuscaloosa Mrs. Edgar Hardin Phifer, who was formerly voice teacher at Central College and her coming to make Tuscaloosa her home is a source of gratification to all musicians. Ethel Kennedy continues her studio in violin and piano. Adelyne Hood is also teaching violin and piano.

Mertie M. Whiting, for a number of years connected with Central College and later a private teacher, has moved to Albany, Ga., where she will specially represent the Art Publication Society's Progressive Series of Piano Lessons.

The local committee of the National Council of Defense, headed by Mrs. Harvey Brown Searcy, is continuing its series of weekly concerts for the enlisted men who are taking work at the University of Alabama. The committee's programs are preceded by a "sing" of the soldiers conducted by Erle Stapleton of the detachment, formerly connected with Y. M. C. A. work in the camps. He is a nephew of Marie Stapleton Murray. Large numbers of Tuscaloosa people have attended these concerts, but with the opening of the university, which is entirely under control of the Government as a Students' Army Training Camp since Oct. 1, it has been necessary to confine the audience to university people, as the seating capacity of Morgan Hall Auditorium is limited.

TOM GARNER.

Leila Tyndall Moses Resumes Classes in Piano Instruction

Leila Tyndall Moses, the New York pianist and teacher who specializes in the Dr. William Mason system of technique, has returned from a summer sojourn in the Catskills. Miss Moses has reopened her private studio and has also resumed her piano classes to which she devotes much of her time.

MANY ARTISTS WILL BE HEARD IN ERIE

Two Concert Courses on the Winter Schedule — Continue Patriotic "Sings"

ERIE, PA., Sept. 24.—The events in prospect for Erie's musical fare during the coming season are varied and attractive.

Sunday community "sings," inaugurated last season for patriotic purposes, with Henry B. Vincent as leader, will be resumed and continued throughout the winter. Liberty "sings" and street "sings," co-operating with Four-Minute Speakers, will be strongly featured in the Liberty Loan and war relief drives. Our several bands are also ready to serve whenever and wherever needed.

The music department of the Erie Woman's Club, numbering about sixty musicians, with Lois Berst as chairman, will soon begin their outlined schedule for the study of Italian music and composers. Community singing and current musical events will be features of each meeting. This season they will produce the operetta, "The Lost Necklace," in November.

The Apollo Club Male Chorus, Morris G. Williams, conductor, and the Erie Community Chorus, led by H. B. Vincent, have not yet resumed the season's rehearsals.

The Artists' Course Series of concert-recitals, developed and managed by Mrs. Eva McCoy, will be continued. As planned for the coming season, the course, with one exception, will be "all-American." Jascha Heifetz, Lucy Gates, Wynne Pyle, Reinald Werrenrath, Sophie Braslau, John Powell and Max Rosen will be presented.

S. Gwendolyn Leo, who established the People's Course two years ago, recently announced some interesting events for the near future, to include an early fall appearance of the French Military Band and a return engagement on Nov. 11 of Mischa Levitzki, the pianist. Miss Leo expects to complete arrangements for the appearance of Mme. Galli-Curci and John McCormack.

The supervisors of music in the public schools, the director of music in the High School and the private teachers are working assiduously to lay the right foundation for the young people of Erie.

EVA MCCOY.

GALLI-CURCI
Endorses
VOICE FUNDAMENTALS
by
HAROLD HURLBUT
VOICE SPECIALIST

"Harold Hurlbut's book is written with much understanding and is very valuable to singers."
Signed GALLI-CURCI.

Mr. Hurlbut's principles of voice production have also received the written endorsement of Garrison, Hempel, Culp, Martin, Amato, Salazar, Journet, Henri Scott, Harold, Kreidler, MacLennan, Clark, Karle, etc. The N. Y. Sun gave the book a half-column of commendation.



Second Edition Now on Sale

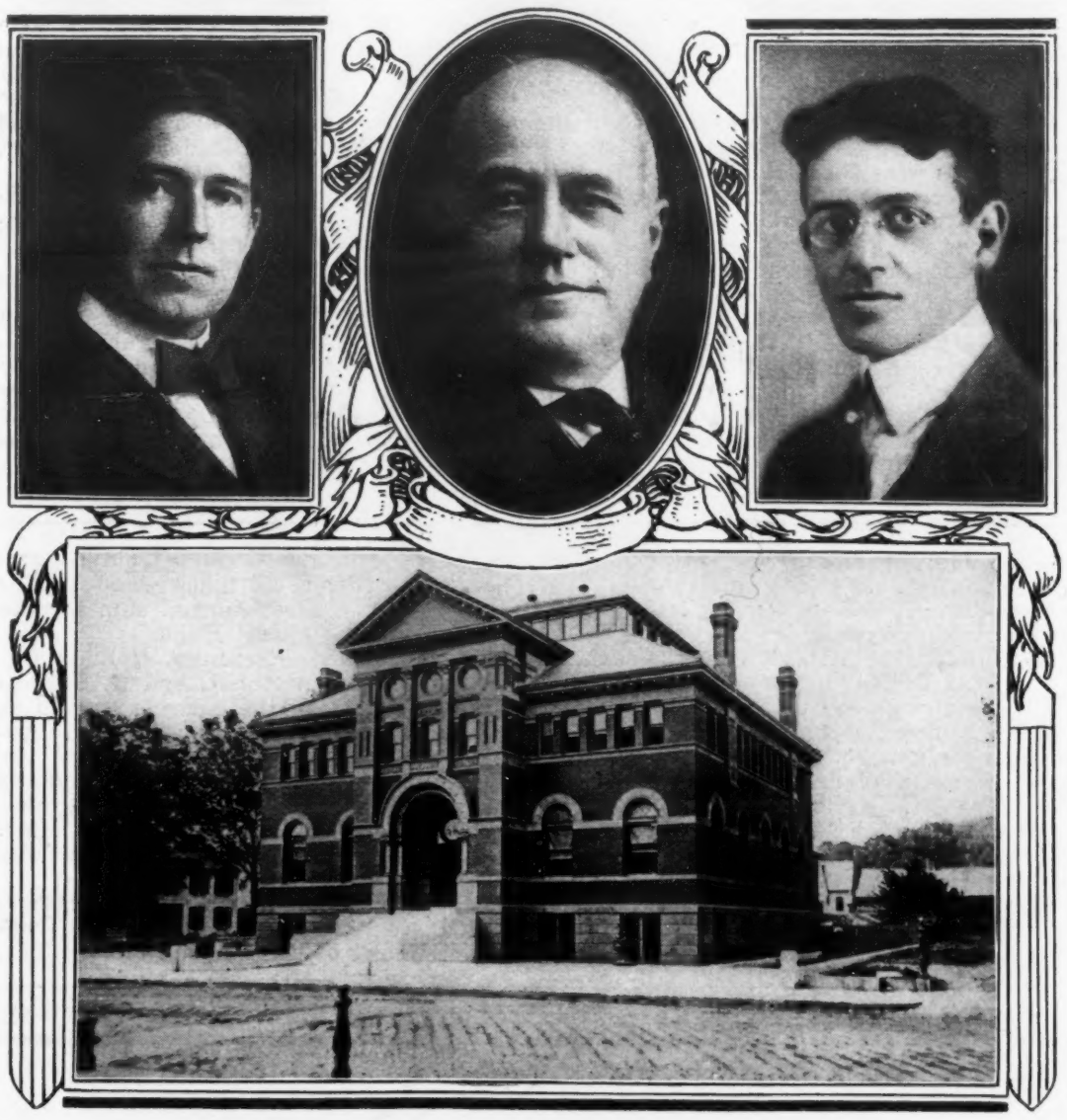
J. FISCHER & BRO. Publishers Astor Place, NEW YORK

Sophie Braslau IS SINGING

I Heard a Cry.....by Fisher
Pirate Dreams.....by Huerter
Eili, Eili!.....by Shalitt
Consecration.....by Manney
Pickaninny Snuggle Song.....by Smith

Fitchburg Already Engrossed In Plans For Its Annual Spring Music Festival

Choral Society Anticipates Prosperous Year—Much Interest Centers About Music Study in the Schools — Proximity of Camp Devens Has Resulted in Many Concerts by Soldier Musicians—Greatest Need Is Concert Auditorium



LEADING FACTORS IN FITCHBURG'S MUSICAL LIFE.

Above, on left: Nelson P. Coffin, Conductor Fitchburg Choral Society. In center:: Herbert I. Wallace, whose name is synonymous with music in Fitchburg. On right: Leon S. Field, Local Correspondent of MUSICAL AMERICA. Below: The Fitchburg Public Library, which is said to contain one of the largest music collections in the United States

FITCHBURG, MASS., Oct. 12.—Fitchburg has become known as a city with a definite standing in the musical world. It has not only achieved a great deal in the past, but it is being recognized nationally as a city whose future holds much of promise musically. Moreover, its place has been won, not by reason of any mushroom development, but through long years of conscientious endeavor upon the part of its musical organizations and more particularly upon the part of one of its citizens, Herbert I. Wallace.

Fitchburg is a prosperous manufacturing center, with a population bordering on 40,000, fully thirty-five per cent of which is of foreign birth. The cosmopolitan nature of this population demands that agencies bring the various nationalities into closer relationship. Music has, therefore, become a community necessity.

With good schools, in which music is an important part of the curriculum, with a choral society presenting its annual festivals, a children's community chorus recently organized, and an adult "Liberty Chorus" in process of formation, with an excellent series of concerts at the Fitchburg State Normal School, numerous concerts of high grade under various management, with good vocalists in its choir lofts and churches that appreciate the value of music in the church service, the needs of the community are well met. In addition, the opportunity for music study is exceptional, with many teachers of voice, piano and other instruments.

In the nationalizing of the foreign elements the schools are doing their part, and, incidentally, school music has demonstrated its worth. Under the direction of Amy L. Connor, a high standard of musical attainment has been reached. This has been exemplified on numerous occasions when the children have been called upon for public appearance, notably at the last Spring Festival of the Fitchburg Choral Society, when the "Play Song" from Hadley's "Ode to Music," one of the particularly bright spots of the festival, was beautifully sung by the children of the Hosmer School, trained by Miss Connor and Mary L. Whitty.

Fitchburg Numbers Among Its Assets

Choral Society, Presenting an Annual Festival
Children's Community Chorus
Concert Series Under Normal Schoo Auspices
Liberty Chorus
Excellent Departmcnt of Public School Music
One of the Largest Music Libraries in America
Military Band
Concerts Under Various Managments
Woman's Club with Music Department

School credits have been given for outside musical study. Miss Connor has spent much time this summer in revising and standardizing the requirements of outside study, with a view to greater efficiency.

The High School Orchestra, under the leadership of Alice Pepin, a member of the faculty, and the High School Band are credits to the institution.

The prize essay contests at the Fitchburgh High School and the Fitchburg Normal School have become a regular feature at both schools and have stimulated much interest in music. The prizes, three in number at each contest, are given by Herbert I. Wallace. No definite announcements have been made regarding the contests for this year, but undoubtedly they will be continued.

Admirable Work of State Normal

But as important as the work of the public schools is, that of the State Normal School is reaching farther. The music department of that school aims to prepare students to teach music as part of the school curriculum in the schools of the country. Not only are the students given a thorough technical training under the direction of Elizabeth D. Perry, but by reason of the annual series of concerts at the school they are given the exceptional opportunity of hearing the best artists in illustrative programs. Artists that have appeared include the Kneisel Quartet, Longy Club, Beethoven Trio, Hofman Quartet, Paul Reimers, Mabel Garrison and Lambert Murphy. The names of the artists to appear this year have not been announced. It is known that Mabel Garrison and Lambert Murphy were to appear in a joint recital in the spring, but owing to a change in their plans this is now doubtful. It has been the aim to have the first concert illustrate string music, the second, music of the wind instruments, and the third, vocal music.

In Fitchburg the name of Herbert I. Wallace is synonymous with music. His influence is felt behind every local musical endeavor. Where in other cities an influential citizen may contribute toward the engagement of some celebrated artist, Mr. Wallace guarantees the appearance of a whole group of stars. Chamber music succeeded here through his efforts. For over thirty years the Kneisel Quartet appeared in a series of three concerts yearly, and it was a distinct musical loss when the series was discontinued. Mr. Wallace has been the force behind the Fitchburg Military Band. He has arranged the series of concerts at the Normal School each year, and has assumed the entire financial responsibility for them. As president of the Fitchburg Choral Society he has given freely of his time and money to make its festivals unequaled in the East. Such artists as Mabel Garrison, Marie Sundelius, Inez Barbour, Merle Alcock, Theo. Karle, Lambert Murphy, Reinald Werrenrath and Wilfred Glenn, together with the old Boston Opera House Orchestra of forty pieces, appeared at the last festival as a result of Mr. Wallace's efforts to give Fitchburg the best music. And Mr. Wallace says that he has "just begun."

A list of Mr. Wallace's contributions to the musical life of the city would not be complete without mention of the Wallace Collection of Music at the Fitchburg Public Library. In 1905 the music collection, then housed at the library, was added to by the purchase of the library of Francis H. Jenks, for many years musical critic of the Boston *Transcript*. Its value cannot be estimated. Its addition placed Fitchburg in the very front rank of cities with fine music libraries. It became recognized as the possessor of the third largest music library in the country, ranking next to the collections at the Boston Public Library and Harvard University. Its exact ranking is uncertain at the present time, owing to the great strides being made by certain other libraries, but it is still recognized as one of the leading music collections in the country. Conveniently arranged, well catalogued, easy of access, with loan privileges, it has proven of inestimable value to students of music in the city.

Plan for Annual Festival

The Fitchburg Choral Society, organized in 1903, was the outgrowth of former musical societies. John David Lloyd, organist and choirmaster of Christ Church, was instrumental in its formation and served as its conductor for five years. In 1909 Nelson P. Coffin was elected conductor, a position he has held since that date, bringing the chorus to a high standard of perfection. With a capable board of officers, headed by Mr. Wallace, with a chorus that has benefited by other years of training, the society faces what promises to be the most prosperous year of its existence. The plans for the season call for the annual festival in the spring. The works to be given depend upon the artists engaged. Negotiations have been going on since last spring with some of the leading artists in the country, but have not reached a stage where a definite program can be announced. Suffice it to say that among the artists mentioned are Rosa Raisa, Sophie Braslau, Lambert Murphy, Mabel Garrison and Reinold Werrenrath.

Other organizations that have contributed toward the success of music in Fitchburg have been the Smith College Club and the music department of the Fitchburg Woman's Club. The former has at various times been instrumental in bringing artists of high caliber to the city. Fritz Kreisler, Mme. Jomelli, Constantino and other stars have appeared here under its auspices and been greeted with crowded houses.

The music department of the Fitchburg Woman's Club has been especially prominent in illustrative work in music. Each year it is the purpose of this department to make a study of one of the various schools of music. In connection with this study illustrative programs have been prepared and well known artists have appeared. The department this year will be in charge of its new chairman, Mrs. B. L. Rich.

Community music has not as yet been given great momentum. There is the Children's Community Chorus, which was organized at the playgrounds of the city by Mrs. Mary Bickford Welton of New York, which meets regularly and which is rapidly growing. Mrs. Welton has recently appeared before a number of local societies in the interest of a "Liberty Chorus" of adult singers, and steps are being taken toward its organization in the near future.

The churches of the city have contributed much toward maintaining the musical standard of Fitchburg. This is especially true of Christ (Episcopal) Church and the Calvinistic Congregational Church. The former presents a choral service on the first Sunday of each month and on special occasions during the year. The rendering of such works as Mendelssohn's "Hymn of Praise," Dubois' "Seven Last Words of Christ" and the works of Dr. Maunder has been a regular feature of the city's musical life and have attracted large congregations. In the past such artists as George Easely, the New York tenor; Herbert W. Smith, the Boston baritone, and members of the Boston Symphony Orchestra have appeared as soloists. The Simons Memorial Concerts at the Calvinistic Church have been so popular as to attract capacity audiences. These concerts are given as a memorial to the late Daniel Simonds by his widow. The regular quartet of the church, known professionally as the Nevin Quartet, is assisted by special soloists, many of note. The concerts are given on successive Sunday afternoons from January to April.

The quartets of the Rollstone Congregational, First Unitarian and First Baptist Churches are heard to advantage at many special services, and contribute materially to the musical quality of the city.

The organs at Christ Church and the Calvinistic Congregational Church, gifts of Mrs. Lucy Fay Griffith and Mrs. Daniel Simonds, are magnificent instruments, equaling anything in the State.

Soldier-Musicians in Concerts

Fitchburg has always numbered among its musicians, organists of exceptional ability. The names of Gerrish, Hayward, Dunster, Lloyd and Peabody are known far beyond the confines of this city. At the Episcopal Church a yearly public recital by members of the New England Chapter, American Guild of Organists, is held and many of the leading organists of New England contribute to the program. Four Fitchburg organists are members of the chapter, Herbert C. Peabody, Mabel Sheddon, Mrs. Ada Cogswell Wilcox and Jessie E. Cogswell. The entire city has been saddened by the death on Sept. 17 of Edward S. Cogswell at Camp Devens. Mr. Cogswell was a young organist of pronounced ability. His death occurred but two weeks after his entering the service. Mr. Cogswell previously had been organist of the Rollstone Congregational Church.

The proximity of Camp Devens has resulted in Fitchburg benefiting musically. Many of the soldier-musicians have been heard here in high class concerts. Albert Stoessel, violinist and composer, formerly concertmaster of the St. Louis Symphony Orchestra, and Harrison Potter, widely known concert pianist, were heard here on a number of occasions last season, and became pronounced favorites, while the various regimental bands appeared frequently. Without doubt with the coming of the musical season arrangements will be made to secure the services of other musicians now stationed at the camp.

The dean of local music teachers is Augustus S. Belding. His record of teaching in Fitchburg and vicinity covers a period of fifty-three years, a record seldom equaled. For many years Mr. Belding acted as organist in the churches of Fitchburg and neighboring cities. His interest in the musical life of the city has been made manifest by his many gifts to the music collection of the Fitchburg Public Library, which have added much to its priceless value.

A newcomer to Fitchburg, Mrs. Mary Bickford Welton, formerly teacher of music in School 124, Brooklyn, N. Y., has already made her influence felt in musical circles. Instrumental in the founding of the Children's Community Chorus, she has labored hard in its behalf. She is enthusiastic regarding the formation of an adult community chorus. Mrs

[Continued on page 124]

Fitchburg Already Engrossed In Plans For Its Annual Spring Music Festival

[Continued from page 123]

Welton has recently been engaged as soprano in the quartet of the Unitarian Church in Leominster.

Herbert C. Peabody, organist and choirmaster of Christ Church, has contributed materially to the musical life of Fitchburg. The yearly public recital of the Guild of American Organists is entirely due to his efforts and under his direction soloists of pronounced reputation appear at the musical services of his church. Mr. Peabody's compositions are well known, and his setting to Katherine Lee Bates's "America the Beautiful," which has won high praise, is being extensively used.

In the realm of instrumental music Fitchburg is lacking in organization. Efforts were made last year to organize a philharmonic orchestra. M. Alloo, the Belgian bandleader and member of the Boston Symphony Orchestra, visiting Fitchburg on business connected with the Fitchburg Military Band, became most enthusiastic over this plan. Owing to war conditions it was deemed inadvisable to attempt an organization at that time. The material is here for such an organization, and under the leadership of a capable, enthusiastic conductor, success could be attained.

The Fitchburg Military Band is this year quietly celebrating the fiftieth anniversary of its organization. Since its organization in 1868 the band has had but six conductors, all men of recognized musical standing. It has been very fortunate in not losing many members through the call to national service. The collection of band music, including the library of the late G. A. Patz, for many years conductor, in possession of the band, is very complete and has attracted the attention of band leaders throughout New England.

Fitchburg lacks a proper concert auditorium. The auditorium of the Practical Arts School, of the normal school group, is well fitted for chamber music, but its location is not of the best and it is not available for general use. The City Hall, where the festivals of the Choral Society are held, is not properly adapted. This fact is being realized more each year, and it is only a question of time when a building suitable to the musical needs of the city must be erected.

LEON S. FIELD.

LOCAL MUSICIANS APPEAR AS TACOMA SEASON OPENS

Eleanor Kerr, Soprano, and Aides Give Program—First Rehearsal for Oratorio Calls Many Singers

TACOMA, WASH., Sept. 27.—Mme. Eleanor Kerr, dramatic soprano and voice teacher, who returned to Tacoma recently from New York, presented a program of exceptional excellence at the First Christian Church on Wednesday evening. This concert, the first of importance opening the Tacoma season, included numbers by prominent musicians of this city and groups by Mme. Kerr, with a closing number by the Normændeurs Singing Society, a male chorus which is under the leadership of O. C. Wollan. Mme. Kerr's numbers were given with a charm and warmth of tonal coloring that won for the singer new vocal honors. Rose Karasak, Tacoma pianist, was Mme. Kerr's accompanist. Agnes Lyon, violinist, was accompanied by Rose Schwinn at the piano, and artistically played Chopin, Sibelius and Tchaikovsky groups. Coralie Flaskett, appearing for the first time since her return from an additional year of study at the School of Applied Music in New York, gave brilliant piano numbers and was several times recalled. The concert netted a substantial sum for the Soldiers' and Sailors' Fund.

Mme. Kaethe Pieczonka, 'cellist; Camillo d'Alessio, violinist, and G. Stevenson, pianist, gave the entire program at the first of the season's "musical evenings" which form a feature of the d'Alessio Conservatory entertainments schedule. Two Beethoven Sonatas were given and two Mendelssohn Trios. Mme. Pieczonka recently came to Tacoma from a concert tour in the East.

The first rehearsal for the oratorio "Judas Maccabeus" called together chorus members of the Tacoma music clubs, throngs from the various church choirs and singing societies and prominent soloists of the city. The production will be given under the leadership of J. W. Bixel, formerly of Sioux Falls Conservatory, new choirmaster at the First Presbyterian Church. Through Mr. Bixel's enterprise and leadership several oratorios and operas were given their first production in the Middle West. He is organizing a chorus of 200 voices in Tacoma.

A. W. R.

GRETRY AS MODERNIST

"French Composer Anticipated Two of Wagner's Most Important Doctrines"

That well-known Wagner enthusiast, Henry T. Finck of the *Evening Post*, does not claim complete originality for his idol. In the sixteen-hundreds, he says, "Grétry anticipated two of Richard Wagner's most important doctrines and practices.

"Wagner, I believe, forgot to give credit to this Frenchman in planning his Bayreuth theater. Here is Grétry's dream (which, to be sure, he never realized): 'I should like the theater to be small, holding 1000 persons at most; with only one class of seats everywhere; no boxes. I would have the orchestra concealed, so that neither musicians, lights nor music-stands should be visible to the audience. . . . A circular hall rising in tiers forming a simple amphitheater, decorated only by frescoes.'

"In his 'Richard Coeur de Lion' he uses Blondel's melody as a sort of leading motive, which recurs eight or nine times in the opera, and this was a deliberate deed, the composer explaining that this melody is the pivot on which the whole opera turns. Even more remarkable—and Wagnerian by anticipation—is a passage in Grétry's 'Zémire,' where the slave assures his master that 'the storm is over,' while the orchestra breaks out with fresh violence to show that it is still raging."



MARGUERITE

RINGO

SOPRANO

Soloist
Lockport Festival
Splendid and unanimous praise from critics

January Recital
Aeolian Hall
New York

Further Comments from Eastern and Western Critics

" . . . . Tone beauty and musicianship."—*Lockport Union, Sun and Journal.*

" . . . . Admirably placed and well handled voice—prolonged and vociferous applause."—*Niagara Daily Press.*

" . . . . Skilful vocalization, coupled with pure quality."—*Newark Evening News.*

" . . . . Delightful voice, full of warmth and buoyancy."—*Musical America.*

" . . . . Beauty of interpretive feeling—rich, wholesome sounding voice."—*Chicago Music News.*

" . . . . High voice of great sympathy, which she uses with artistic effect."—*Los Angeles Examiner.*

" . . . . Charming manner—flawless enunciation—freedom of tone."—*Los Angeles Express.*

" . . . . Charmed everybody with her beautiful voice."—*Los Angeles Examiner.*

AVAILABLE FOR SEASON 1918-19

Personal Address: 414 West 121st St., New York City, N. Y.
Telephone: Morningside 8905



Photo by Campbell Studios



Photo Aimé Dupont

GINA
VIAFORA

FORMERLY OF THE METROPOLITAN OPERA CO.

LEADING SOPRANO WITH

CARUSO—BONCI—SCOTTI

Singer and Teacher of Singing



LINA CAVALIERI
"Teacher with a splendid method, a great deal of patience and, best of all, with a wonderful voice to demonstrate how to sing."



CAMPANINI— Director of Chicago Opera Association:
"Distinguished teacher and great artist."



LEONCAVALLO
"A soul of an artist and a wonderful teacher.



MASCAGNI
"Excellent Artist."



PUCCINI
"Talented Artist."



POLACCO—Leading Conductor of Chicago Opera Association.
"A really great singer and a great artist."



SERAFIN—Leading Conductor of "Scala" Theater, Milan:
"Celebrated Artist."

BY APPOINTMENT ONLY

Vocal Studio: 21 W. 16th St., N. Y. Tel. 6592 Chelsea
HARDMAN PIANO USED

LILLIAN HEYWARD

SOPRANO



Soloist Season 1918
with
French Military
Band
At
Chautauqua, N. Y.

For Available Dates
Address
FOSTER & DAVID
500 Fifth Avenue
New York City

Personal Address
175 Claremont Ave.

NATIONAL SONGS OF THE ALLIES

Price, 25 cents, postpaid

In this compact and inexpensive little book are collected the patriotic hymns of all the countries at war with the Central Powers. They are arranged in four-part harmony, but are placed in convenient keys for unison singing. Such a collection is indispensable for war-time gatherings, and desirable in every patriotic home.

A new catalog, REPRESENTATIVE SONGS BY AMERICAN COMPOSERS, will be sent free on request.

TEACHERS! SINGERS! PLAYERS!
Be sure to visit the Free Bureau of Musical Service conducted by Henrietta Straus at our New York office from 9 a.m. to 1 p.m. daily.

OLIVER DITSON COMPANY, 178-179 Tremont Street, Boston
CHAS. H. DITSON & CO., 8-10-12 East 34th Street, New York

Order of your local dealer

EDITH EVANS

COACH AND ACCOMPANIST

(With Schumann-Heink past three seasons)

Specializing in Coaching Singers

Studio: 309 West 92nd Street, New York

MARIE van GELDER

Holland's Renowned Soprano

Tours through Western States and Canada

Engage through AXEL SKOVGAARD
Hotel del Prado Chicago, Ill.

BRUNO HUHN

Elementary and advanced singing lessons and coaching

Critical examination of song manuscripts

228 West 58th Street, New York Tel. Circle 5575

STILLMAN PERFIELD STUDIO

148 West 72nd Street, New York City

Stillman and Perfield Pedagogy

Classes in Ear and Finger Work, Improvisation, Interpretation, Ensemble Practice — Frequent Recitals in Preparation for Public Performance.

Two Scholarships ***Telephone Connection***

SHANEWIS!!!



Cadman's Opera Again at the Metropolitan!!!

The only American Opera so far retained in the repertory!

Every music-lover should own a Piano-Vocal Score of this attractive American work. For sale at all music stores, or direct from the publishers,

White-Smith Music Publishing Co.
62-64 Stanhope St., Boston



FRIEDA KLINK

American Contralto

Available for

Concerts---Recitals---Oratorio

ADDRESS:

500 W. 140th St., New York

'Phone, Aud. {9943 / 7026

ALFREDO MARTINO

TEACHER OF SINGING

Author of the New Book

"The Mechanism of the Human Voice"

General Manager: Cosmopolitan Opera Co., Inc.
253 West 42nd Street Studio 14 New York City

Steinway Piano Used

LOUIS KOEMMENICH

CONDUCTOR
Mendelssohn Glee Club
Beethoven Society
New Choral Society



Coaching for Concert and Oratorio

Phone, Schuyler 2612 498 WEST END AVE., NEW YORK

NEW MUSICAL BODIES SPRING FROM VIRGIN SOIL OF SOUTHERN FLORIDA

Miami Finds Itself Center of Artistic Life—Naval Station Activities Enliven Local Music—City Has New Conservatory, Opera and Oratorio Society

MIAMI, FLA., Oct. 10.—When the big dredges began pumping the sand from the ocean bed to make the land on which the Dinner Key Naval Air Station stands, we little dreamed a new impetus to music in South Dade County would also spring up on the new soil.



Annie Mayhew Fitzpatrick
MUSICAL AMERICA'S Correspondent for Miami and Southern Florida

The Y. M. C. A. social secretary and music director, J. Alec Riach, came just in time to sing the tenor solos in the Christmas cantata at the First Presbyterian Church. With the opening of the Y. M. C. A. hut Mr. Riach introduced the song series approved by the association and the officers, organized an orchestra, started a band among the sailors and soon had a chorus of 510 men singing, making ready for their first appearance in Miami at the Auditorium. The camp soloists, the quartet and orchestra are in constant demand in Miami in the churches and for Red Cross benefits.

In the middle of September a band of twenty-five pieces was sent down from the Great Lakes Naval Training Station fresh from the tutelage of Sousa himself.

Thursday night is "stunt" night in camp and Wednesday nights are set aside for Miami musicians, all of whom have been most generous in their help. Mrs Driesbach has been most active and Pansy Andrews and Maria Elise Johnson have been among the most prominent of the artists who gave programs at the camp and Red Cross benefit.

But we must hasten to tell more of Miami and her seventy-five teachers, vocal and representing every instrument except the harp, with her two children's music clubs, under Louise Jackson and Eleanor Screven; the men's chorus known as the Troubadours; the Opera and Oratorio Society, under Mrs. Urania C. Glasser, and the newly organized Light Opera Club, under Alice M. Best.

And we must not miss the Miami College of Music and Oratory, the Sprouls Baker School of Music, the Hopkins Conservatory, nor Mr. Felix's new Florida Conservatory in its new building, its forty pianos and its beautiful yacht at the disposal of students of marine painting. We must hear the Home Guard Band as it goes marching down the street and attend service at the White Temple, for that choir sets the pace for all churches in the city. Organists are at a premium this year; there cannot be more than five or six left in the city.

One Versatile Worker

Robert Zoll directs the music in the public schools, leads the Troubadours, is head of the "Liberty Sings" in Miami and Cocoanut Grove and chairman of the War Camp Community Service Board. He is responsible for the programs given weekly at the three camps near Miami, and has furnished some really fine artists for the recitals.

Maurice Karp is another big man musically here. About a year ago he sallied forth to organize orchestras in the schools only to find that so few children were studying orchestral instruments that it was impossible. This year he teaches violin in all the schools of Miami and the orchestras will materialize presently.

Charles Cushman's Young People's Summer Choir proved such a success last year that it was organized again this season, and as a climax to the summer's work gave Maunder's "Penitence, Pardon and Peace." The regular choir will be reinstalled in October, with a chorus of female voices and a solo quartet—Mrs. Ralph J. Powers, soprano; Malcom McLean, baritone; Charles Cushman, tenor and director. The contralto is not yet engaged.

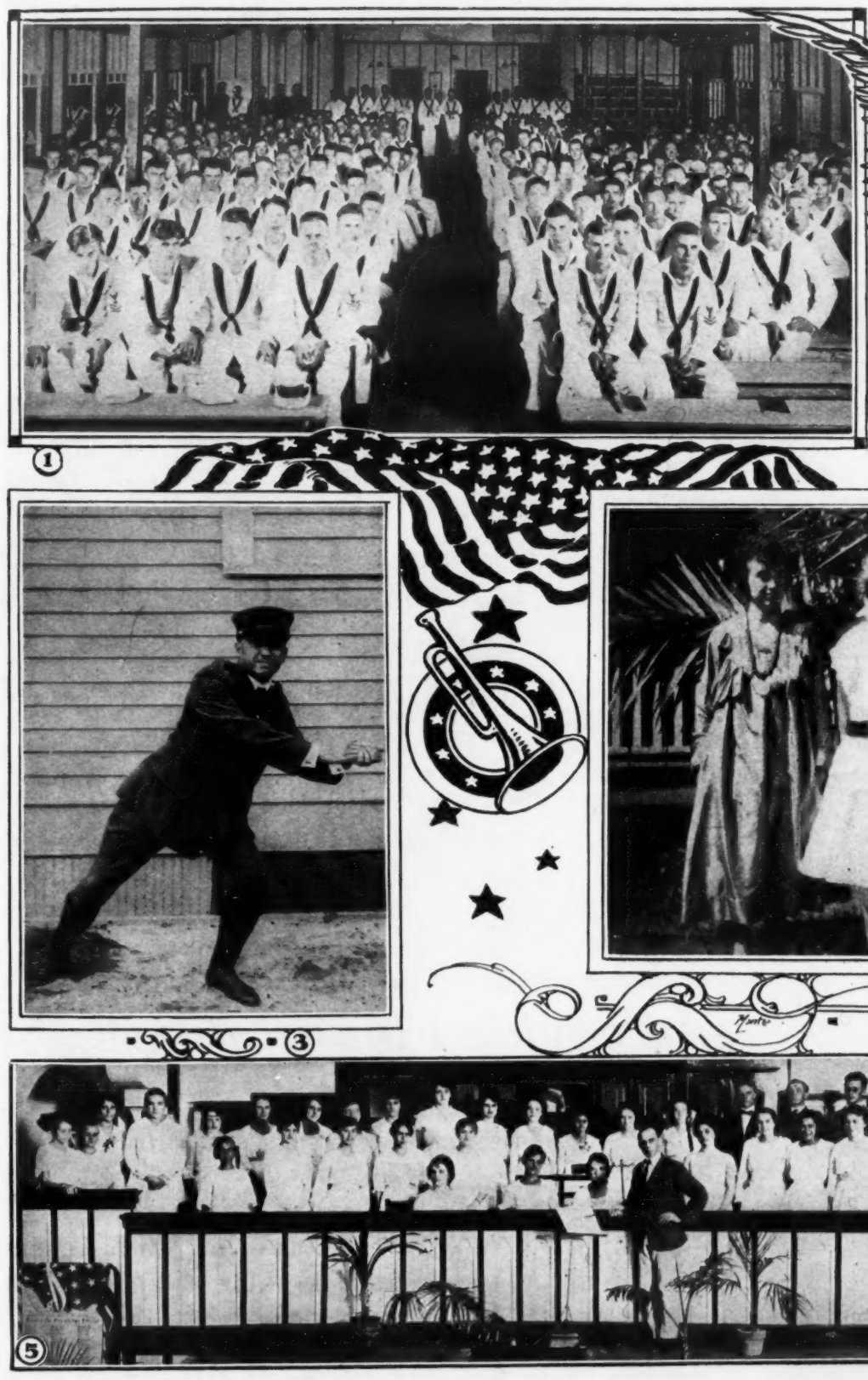
The Young Musicians' Club is the newest organization in Miami. Miss Screven expects to make the study of the beginning of music and memory work the chief objects.

Othelia Fuchs came back from Tallahassee Women's College intent on making Homestead a singing community. Older musicians were dubious, but Miss Fuchs gathered the members of her immediate family in and the children of the clerks in her father's store and made a start at the community singing movement. After three discouraging weeks the idea began to spread and now the Auditorium is filled every Sunday afternoon and a small orchestra plays, with Miss Fuchs at the piano. Lorene Mitchell will succeed Miss Fuchs when she returns to Tallahassee.

The twelve music teachers in and about Homestead are doing fine pioneer work in a new country, and the Répertoire Club is entering upon its fifth season under the direction of the correspondent.

The program this year is to be "War Songs of All Times and All Countries, Save Our Enemies."

ANNIE MAYHEW FITZPATRICK.



SOME GUIDING STARS OF SOUTHERN FLORIDA'S MUSICAL DESTINY

No. 1—A Concert Audience at the Naval Air Station Y. M. C. A. at Miami, Fla.; No. 2—Othelia Fuchs, the college girl who made Homestead, Fla., a singing community; No. 3—J. A. C. Riach in action as he directs 1500 or more men at one time; No. 4—Director and Officers of Young Musicians' Club, left to right: Eleanor Screvens, Director; Corinne Faudel, Treasurer; Florence Dorothy, Vice-President; Ione Stuessey, President; Lillian Stuessey, Secretary; No. 5—White Temple Young Peoples' Choir. In foreground from left to right: Maria-Elise Johnson, Violinist; Mrs. Iva Sproule-Baker, Organist; Locke T. Highleyman, Pianist; Charles F. Cushman, Director; No. 6—Robert Louis Zoll, Director of Public School Music in Miami, Chairman War Camp Community Service

Frank Damrosch on Public School Music

As head of the Institute of Musical Art, which offers a widely known course for music-supervisors, Dr. Frank Damrosch can speak authoritatively on the musical situation in the school system. The *Violin World* credits him with the statement that music "should have a place in every school for rich and poor alike, not in the old-fashioned way by teaching the children to shout songs by rote, but by teaching them to sing from notes, in order that in after life the treasuries of music may be available to them.

"Let music take its place side by side with spelling, reading, and arithmetic. The regular class teacher can do as much good with the rudiments of music instruction as she can with other subjects, if she is made familiar with the simple pedagogical principles which underlie the best methods of sight singing.

"As a musician, I offer my sincere homage to the educator for showing us the path by which music, which in its higher forms has been the exclusive property of the talented or the rich, can be popularized and brought into the daily life of the people."

Francis Rogers Begins Concert Season

Francis Rogers, the New York baritone, opened his concert season in Lenox, Mass., on Sept. 26. Further appearances were Mount Kisco, N. Y., in recital for Belgian Relief, on Oct. 5, and with Mrs. Rogers in a concert at the Bowery Mission on Oct. 10. Both Mr. and Mrs. Rogers have made an extended tour to aid in the Liberty Loan.

Reinald Werrenrath IS SINGING

Consecration ..... by Manney
Kilties' March ..... by Murchison
Oh, Red Is the English Rose ..... by Forsyth
Song of France ..... by Treharne
Arab Love Song ..... by Ferrari
When Pershing's Men Go Marching Into Picardy
By James H. Rogers

Charles City (Ia.) Women's Clubs Plan Many Programs

CHARLES CITY, IA., Oct. 12.—One of the most valuable musical assets of this city is its concert band, which is ably managed by A. E. Jones and directed by W. D. Griffin. No band in the State has given more generously of its time and services for all patriotic affairs than has this one. They have played for twenty-four patriotic affairs the past season, free of all expense, besides holding weekly outdoor concerts in Central Park, which are attended by large crowds from all the surrounding country. They have even many mornings played for the soldiers that left on the 5.30 a. m. train. The manager is now planning for a series of concerts this fall and winter, as the outdoor ones close this month. Five of the best members have been lost by army enlistments. There are now twenty-eight in the band.

The Lyric Club has been obliged to postpone any arrangements for this year, but other women's clubs of the city have planned an unusual number of musical programs for their year's work. The Twentieth Century Club, for example, will have one program of Indian music, one of American music, and one or two of operas. The St. Charles Club has planned a program of American composers and four of opera selections. The P. E. O. chapter has an excellent quartet composed of Elizabeth Wilbur, Jessie Dodd, Mrs. W. E. Dodge, and Mrs. McCray, and a number of musical programs will be given this coming year. The federated clubs of the city will have a musicale in November.

Unusual interest is being manifested in the different chorus choirs of the city this season. The boys' choir of Grace Episcopal Church will be directed by Prof. James Duncan, who will come here once a week from Cedar Rapids for that purpose. The large chorus choir of the M. E. Church has a new leader in Frank Taylor. There will probably be twenty-five members in the choir. The Congregational Church has engaged Jessie Dodd to direct the chorus choir this season and a large vested choir is in formation now.

The supervisor of music of the public schools, Jessie Dodd, is organizing two girls' glee clubs of about seventy-five members, but this year for the first time it is hardly thought possible to form a boys' glee club on account of war conditions. It is hoped to reorganize the high school orchestra later, if possible. A Liberty Loan band, recruited from the band members of the city has been asked for and is under consideration, for playing in all the surrounding small towns for Liberty Loan campaigns, Red Cross affairs and other patriotic affairs.

The secretary of the Y. M. C. A. is arranging the Forum entertainments for the year to begin in October and end in March, and a large number of these will be musical in character. The unique plan is followed in these of no admission fee, but a contribution taken to cover expenses of concert company or soloist and theater. These concerts are very largely attended. At a number of them community singing has been held.

BELLE CALDWELL.

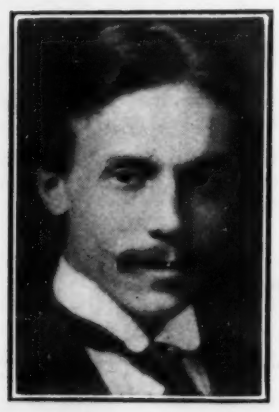


Band Stand at Charles City, Iowa, Presented by the Ladies' City Improvement Association, a Public-Spirited Organization of Fifteen Years' Standing. All Charles City's Large Band Concerts and Civic Gatherings Are Held Here

Fort Wayne Business Men Provide Financial Support for Morning Musical Club's Series

Bright Outlook for Season—Indiana City Rich in Music Teachers—Musicians Give Valuable Aid to Patriotic Causes

FORT WAYNE, IND., Oct. 8.—The outlook for the coming concert season is exceedingly promising. A series of six concerts will be given at the Palace Theater by the Morning Musical Society. Among the artists who will appear Galli-Curci is to be the first. Louis Graveure, the Belgian baritone; Rudolph Ganz, the Swiss pianist, and Hulda Lashanska, soprano, will be the other soloists. The sale of season tickets has already opened, though the first concert is not to be given until November. It is gratifying to see the crowds stand in line for hours, eager to get good seats. When these artist concerts were introduced here by the Morning Musical Society the president and a few self-sacrificing members had to make a house-to-house campaign in order to dispose of at least enough tickets to pay perhaps half of the expense. The sale this year seems to indicate a steadily growing appreciation of music of the highest order.



George Bailhé

MUSICAL AMERICA'S Representative in Fort Wayne, Ind.

The Morning Musical Society has done a great deal for the development of musical taste in Fort Wayne. During the presidency of the late Mrs. Fairbanks, which lasted for seventeen years, with an intermision of only about two years, the club has increased to a membership of 382. Mrs. Ferd Urbans succeeded Mrs. Fairbanks as president of the club, and a better successor could not be found. A fine musician, gifted with a splendid enthusiasm and the honest will to work and dare big things, now that the road had been prepared for these, she stands for broad views and high aims. Whatever unfortunately adheres to the club in the way of littleness and professional jealousy is not due to this president, even as it was not to Mrs. Fairbanks.



PROMINENT IN FORT WAYNE MUSICAL CIRCLES

Above: Mrs. Ferd Urbans, president Morning Musical Society since 1916. Below: Frank Stouder, manager of the Palace Theater and one of the guarantors of all good musical undertakings.

The concerts will be given in the Palace Theater, our largest house, of which Mr. Stouder is manager. Mr. Stouder occasionally takes a part in opera or oratorio by home talent. At a time when music was at a low ebb he helped along all he could.

A number of prominent business men are providing financial backing for the concerts this year.

Galli-Curci, Graveure, Ganz and Lashanska Will Appear in Concert Course — Music-Lovers Stand in Line for Hours to Secure Tickets

The College Club will again give several entertainments by local talent, as usual. Most of the receipts go to the Red Cross. The University Club gives frequent musical entertainments with home talent exclusively. The annual Chautauqua week will be held the first part of August.

Fort Wayne's Musical Resources

Morning Musical Society
Morning Musical's Concert Course
College Club
University Club
Many Music Teachers
European School of Music

Many Music Teachers

Fort Wayne is rich in private teachers, though the ranks have been thinned by the younger ones rallying for war work and business positions. Mrs. Peltier and Edith Foster are perhaps the best known of the private piano teachers. Among private voice teachers Kay Spencer and Mrs. Bond are prominent. Violin playing is taught by Gaston Bailhé, Emile Bouillet and others.

The European School of Music, with a teaching staff of over twenty well equipped and constantly progressing teachers, is the leading school of northern Indiana. The influence of this institution on the musical life of Fort Wayne and vicinity cannot be too strongly emphasized. When it was first founded the "Maiden's Prayer," "Moonlight on the Hudson" and the like were considered as high aims for the aspiring performers. In twenty-five years the ideals of musicianship have undergone a radical change. George Bailhé, pianist from Paris, director of the school, has furthered the work begun by Mrs. Ruhland. All the best musicians of Fort Wayne were at one time on the student roll of the school. A considerable number hold prominent musical positions elsewhere. By educating serious students and by encouraging them to attend all high class concerts, the school has been a great help to the Morning Musical, whose ranks are filled mostly by its pupils.

That Fort Wayne has much talent to pride itself upon is also testified to by the fine work done by the theory department under the able direction of Gertrude Schick. Compositions by the pupils are attracting attention.

The theaters and all musicians who are in a position to do so freely and willingly donate their services to aid the Red Cross and other patriotic endeavors. The European School of Music also warmly helps the Musical Alliance, whose aims it endorses.

GEORGE BAILHÉ.

MORE AND BETTER MUSIC CRY OF COLUMBIA, S. C.

Camp Jackson, Monday Club and Two Colleges Lead in City's Musical Life.

COLUMBIA, S. C., Oct. 15.—War activities in Columbia, owing to the presence here of Camp Jackson, have worked a great change in musical conditions. There is more music, better music and a greater demand for music of all kinds than ever before. The greater burden of all this additional music making has fallen largely on the local musician.



H. H. Bellamann

Dean of the Department of Music of Chicora College, Columbia, S. C.

Last year registered fewer concerts by great artists, but this was not due to a falling off in demand; in fact, there has never been so good a public in Columbia; but the Monday Afternoon Club, the largest and most influential musical organization in town was swamped with entertainment work of a hundred kinds that seemed logically to fall upon their shoulders. It has been the custom of this club to bring a series of excellent concerts, and they will doubtless realize their opportunity to reach a larger public than usual. No announcement has been made yet by the executive committee.

H. H. Bellamann, dean of the music department at Chicora College, announces the opening of the college concert season with a piano recital on Sept. 28 by Winifred Byrd, the young protégée of Teresa Carreño. Chicora College has a fine choral society, and Mr. Bellamann plans to bring a distinguished guest conductor as well as some soloists for their annual Music Week in April.

Mr. Church, head of the piano department at Columbia College, an enthusiastic teacher and active in assisting the local managers, has not yet completed plans for the coming winter. Last year this college co-operated in the support of various artist concerts.

War work has claimed one of the leading piano teachers of the city, George Sumner Kittredge, who has been prominent in South Carolina for twenty years.

Among the music schools and various private teachers we hear reports of good prospects for the year. The two colleges for young women, Chicora College and Columbia College, are seriously overcrowded. Studio room is at a premium in both institutions.

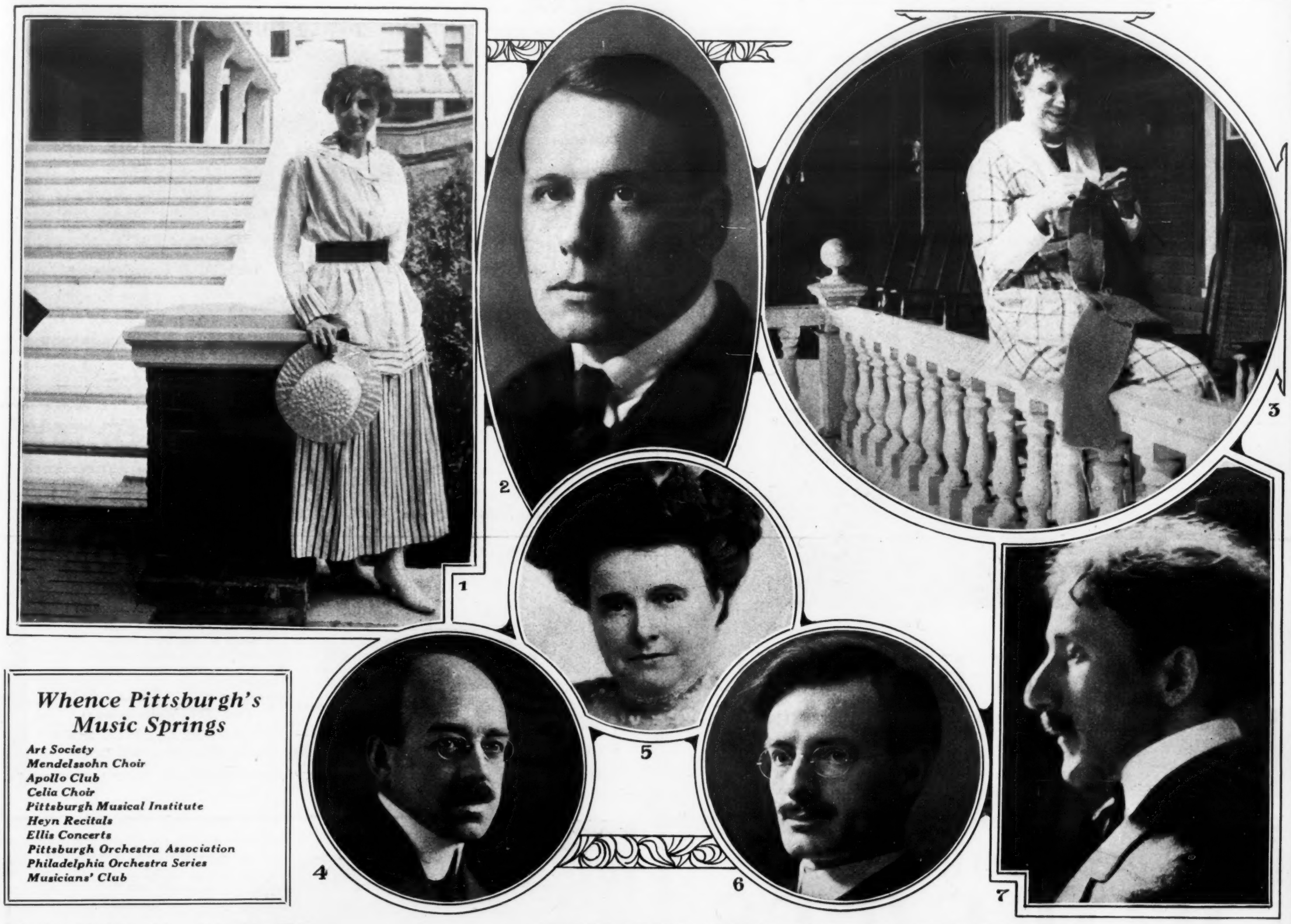
Columbia is more wideawake than it has been since the Civil War, and there are thousands of people here who are accustomed to hearing good music and who are only looking for opportunities to hear still more.

R. A.

Rosalie Miller Engaged for New York Appearances

Rosalie Miller, the young American soprano, will appear at one of the Metropolitan Opera Sunday night concerts this winter, and has been engaged as soloist for the New York Oratorio Society concert, with Walter Damrosch, in Carnegie Hall, on Dec. 3. The Music League of America has also booked Miss Miller for a Southern tour from Oct. 22 to Nov. 8.

Musical Pittsburgh Faces Season with a Stout Heart



PERSONS HELPING TO MOLD MUSICAL CULTURE IN PITTSBURGH

No. 1—May Beegle, local manager and representative of many organizations. No. 2—Harvey B. Gaul, noted organist and composer and "Musical America's" Pittsburgh Representative. No. 3—Mrs. Edith Taylor Thomson, manager of the Heyn Recitals and San Carlo Opera Company. No. 4—Charles N. Boyd, newly elected director of the Tuesday Musical Club Choral. No. 5—Mrs. James Stephen Martin, who is valiantly taking up the vocal work laid down by the passing of Mr. Martin. No. 6—Dallmeyer Russell, president of the Musicians' Club and one of Pittsburgh's foremost virtuosi. No. 7—T. Carl Whitmer, who has done more for the community music of Pittsburgh than any other person.

Whence Pittsburgh's Music Springs

Art Society
Mendelssohn Choir
Apollo Club
Celia Choir
Pittsburgh Musical Institute
Heyn Recitals
Ellis Concerts
Pittsburgh Orchestra Association
Philadelphia Orchestra Series
Musicians' Club

PITTSBURGH, PA., Oct. 10.—The 1918-1919 season is about to open as a 1912 automobile runs. There will be a few cylinders missing, a tremendous amount of gas will be used; there will be a lot of backfire, new spark plugs will be needed, the people in the back seat will be jolted a bit, but the good car will eventually make the hill.

There seems to be a great deal of fear on the part of conductors, managers and teachers that this coming year will be an extremely difficult one. What with the proposed war tax of 20 per cent and the new draft, the prospects are far from encouraging. Managers assure us, however, that we will have nearly as good a season as ever, the teachers declare that their prospects are fairly bright and the choral conductors assert that while many of their men will be called there will be enough of the old guard left—the old guard never dies—to steer them through the Scylla of 20 per cent and the Charybdis of 18 to 45. Of course, all this assumed prosperity may be said with one's tongue in one's cheek, only the debit and credit columns of 1919.

The Art Society, one of the oldest organizations in Pittsburgh, announces a strong and diversified program. The season opens Oct. 11 with the pianist, Mischa Levitzki. In November the Duncan Dancers, pupils of that terpsichorean deity, Isadora Duncan, with George Copeland at the piano, will give an eventful evening. In December Jacques Thibaud, the French violinist, of whom Pittsburgh thinks affectionately, gives a promising program. January brings Mme. Gabrielle Gills, soprano, and Theo Karle, tenor, in a combination recital. February and the Flonzaleys come together. It is their annual and our pleasurable visit. The last evening in the series brings Florence Hinkle and Leo Ornstein. Pittsburgh knows of Miss Hinkle, but of Ornstein it knows nothing, does not know whether he is a wild man or wrote something about a wild man. Anyway we are looking forward to his performance. We want to know if he plays as he writes or writes as he plays.

Mendelssohn's Leader Optimistic

The Mendelssohn Choir, Ernest Lunt, director, has begun its rehearsals. Mr. Lunt and his force of one hundred singers look forward to a prosperous year. *En passant*, these one hundred singers represent the best voices in the city. The first concert will bring a performance of "Elijah," with Arthur Middleton in the title rôle. The other soloist will be chosen later. The club gave 'Elijah" last year and made such a profound impression with it that a repetition is deemed necessary. The second concert will be Arthur Sullivan's "Golden Legend," soloists to be chosen later. The third concert is Coleridge-Taylor's "Death of Minnehaha," together with a miscellaneous program. The Mendelssohn Choir is one of the best singing organizations in this country. Its choral work is impeccable and it stands for the finest type of music. Mr. Lunt, the director, says that personally this promises to be a banner year. He has many new pupils and is booked solid for one day in Johnstown and one day in McKeesport, besides his new work as choirmaster at St. Peter's Church.

Rhinehart Mayer, director of the Apollo Club, the oldest male organization of Pittsburgh, announces a season of two concerts, one in December and one in April. The programs will be miscellaneous ones drawn from the masterpieces of male chorus literature. The club numbers eighty voices and will be assisted at its concerts by visiting artists.

The Celia Choir, Charles N. Boyd conductor, has not quite completed its program. This excellent choir of twenty-two hand-picked singers will give several *à cappella* programs featuring Russian music. The Celia Choir does a most commendable thing. It gives a concert of Undesirable Church Music—of which there is no end—contrasted with Desirable Church Music. In this way it is educating Pittsburgh congregations so that they might appreciate good church music. Pittsburgh is in need of a lot of the propaganda. The Celia Choir is a pioneer in that field.

In connection with Mr. Boyd, the Pittsburgh Musical Institute, of which he is a director, has a promising year ahead. Mr. and Mrs. Charles E. Mayhew and Mrs. Laura K. Hines and Margaret Horne have been added to the faculty. Mr. Mayhew, as well as being a splendid baritone, is the critic on the Pittsburgh *Dispatch*, a position he holds with distinction. Dallmeyer Russell, of the Institute, is preparing a series of piano recitals. William H. Oetting is to give programs of modern organ music and Mr. Boyd will give a recital of the more modern organ music. He says he will play "nothing written before August, 1918." Considering the paucity of organ music published in 1918, I am afraid Mr. Boyd will have to improvise. The Institute gives a series of lecture recitals on the programs given by the Philadelphia Orchestra. This year the recitals will be given in the Institute Hall instead of Carnegie Hall. These lectures have aroused considerable interest throughout the city.

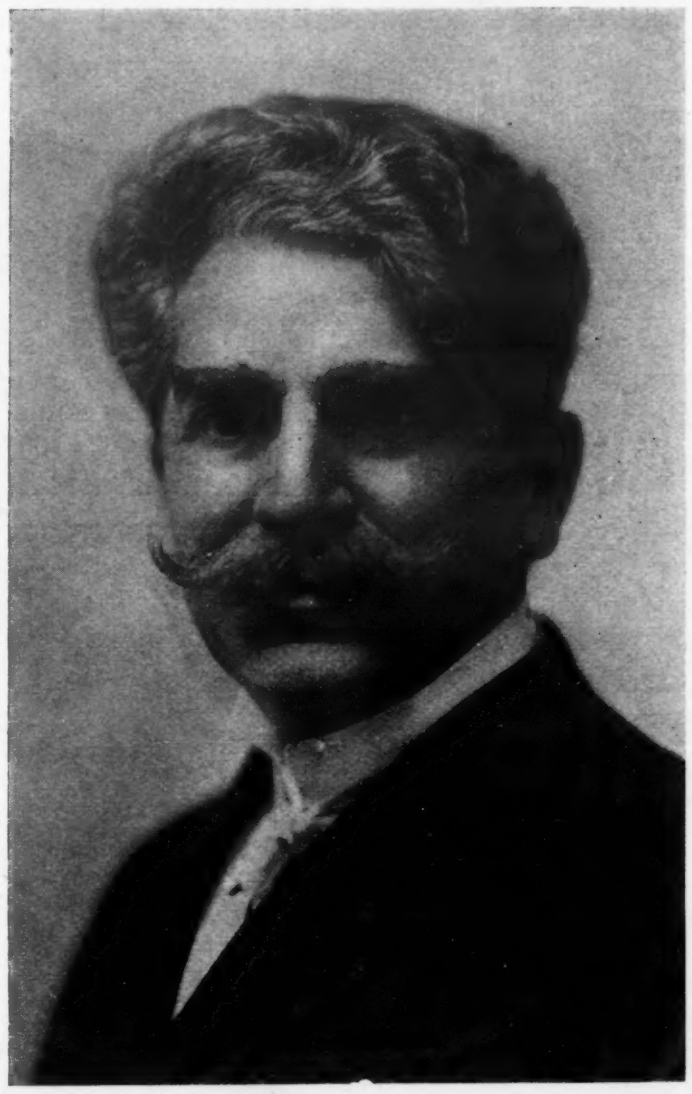
Of the out-of-own artists and organizations, there have been several pronunciamentos. One of the most important comes from Mrs. Edith Taylor Thomson, local representative for the Heyn recitals for Pittsburgh and Uniontown. Mrs. Thomson is bringing under the Heyn Series a quartet of operatic stars on Oct. 25. They are Mme. Frances Alda, soprano; Mme. Carolina Lozzari, conralto; Giovanni Martinelli, tenor, and Giuseppe De Luca, baritone. Gennaro Papi presides at the piano. On Nov. 15 Hipolito Lazaro, tenor, and Mabel Garrison will give a joint program; Nov. 29 Mme. Yvette Guilbert will give a recital of her inimitable folk songs. In December Jascha Hiefetz returns; on Jan. 10 Yolanda Mérö, pianist, and Louis Graveure give a joint recital; on Jan. 24 Galli-Curci returns for what will probably be another packed house. Mrs. Thomson has no misgivings about her season. She expresses every assurance that the year will be prosperous.

May Beegle's Announcement

An important announcement comes from May Beegle, who directs the Ellis Concerts. Miss Beegle announces Rosa Raisa, soprano, and Giacomo Rimini, baritone, of the Chicago Opera Association, for Oct. 17. On Nov. 6 Eugen Ysaye makes a solo appearance. Pittsburgh has a warm spot in its heart for this great Belgian. On Dec. 5 Rosita Renard, Chilean pianist, and Arthur Hackett, tenor, present a program. Jan. 16 Louise Homer and Arthur Rubinstein give a combined program. Mme. Homer has almost as many friends in Pittsburgh as she has in New York. On Feb. 27 the Boston Symphony appears. Almost all of the artists appearing in the Ellis Series are novelties for Pittsburgh. Miss Beegle is sanguine that her season will be a profitable one.

Among Miss Beegle's circulars comes the news that Josef Rosenblatt, the cantor-tenor, is to give a recital in November.

[Continued on page 131]



NAHAN FRANKO

AMERICA'S MOST POPULAR CONDUCTOR

JOHN BARNES WELLS

TENOR

by

JAMES MONTGOMERY FLAGG

Mr. Wells sings for the Victor



Season 1918-1919

Management:
Lee Keedick Lecture and Musical Bureau
W. C. GLASS
Booking Manager
437 Fifth Avenue
New York

American Singer + American Program = 100% Americanism

The Silver Jubilee Concert of the Singers' Club of Cleveland

By James H. Rogers in Cleveland Plain Dealer

"Mr. Wells is the fortunate possessor of a beautiful voice of genuine tenor quality. He is an accomplished singer, too, and can—and does—interpret lyrics of all schools and diverse purport, with complete success. But in the semi-humorous and whimsical he is quite inimitable. And he must not blame us if we like so well to hear him in songs of this sort. However, Mr. Wells, no matter what he sings, always has his audience with him. Last night was no exception to this rule and Mr. Wells won resounding applause, as indeed, he invariably does."

Personal Address:
319 WEST 95th STREET
NEW YORK
Phone: Riverside 8744

Two New Wells Songs:
"I WISH I WAS A LITTLE ROCK"
"THE LIGHTNING BUG"

GEORGE

ROBERTS

Pianist — Accompanist

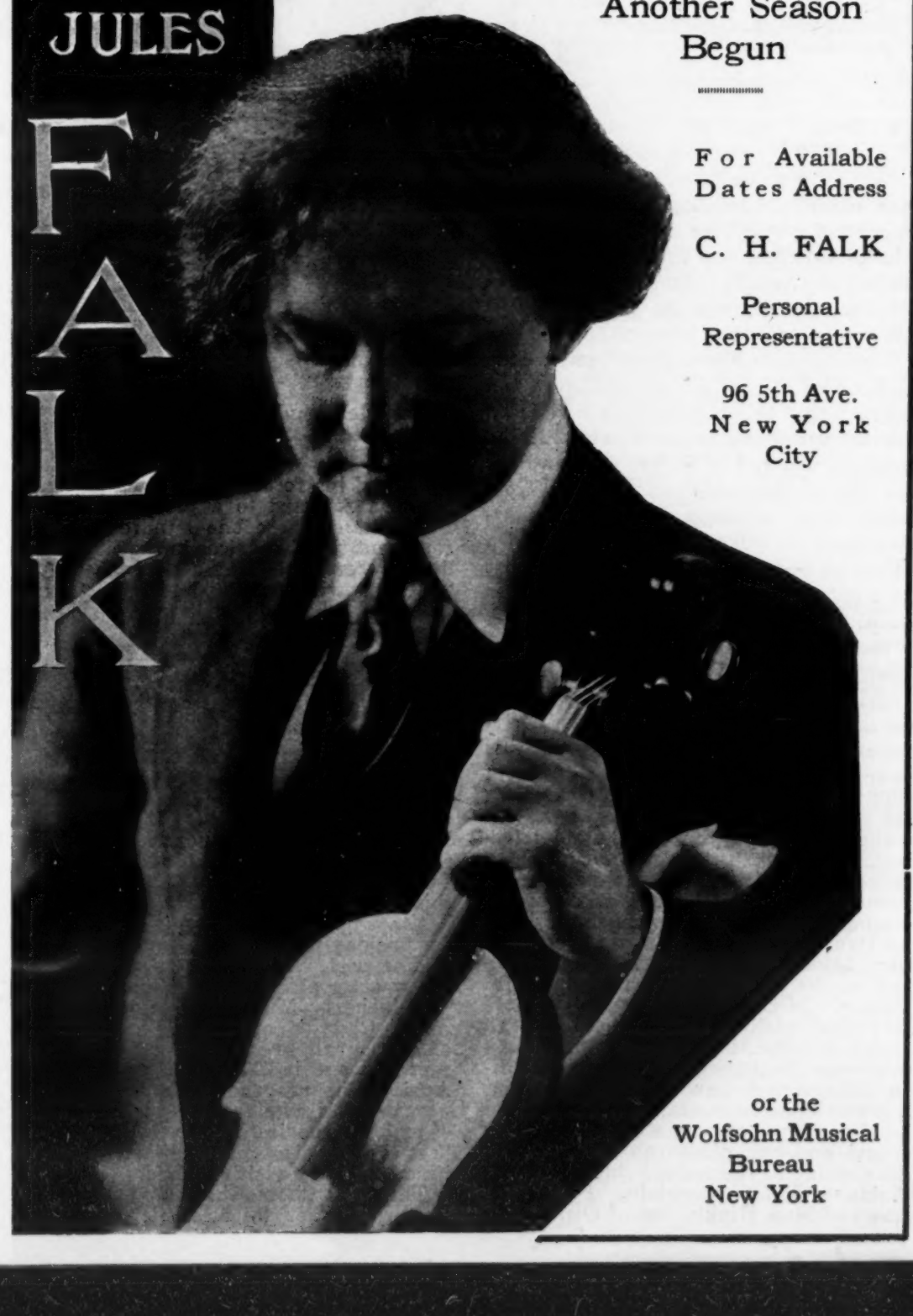
"Miss Cobb had a splendid assistant in George Roberts, a most excellent pianist. Mr. Roberts, though very young, is an admirable musician and he provided splendidly effective accompaniments for the soprano, and aroused much enthusiasm with his solo numbers by Rubinstein, Chopin, Scott and Debussy. The talented young artist met the demands of his compositions with a force of imagination and displayed sterling musical qualities."

BROOKLYN EAGLE.

Address: Hotel Richmond, 70 West 46th St., New York City

JULES FALK

Another Season Begun



For Available Dates Address

C. H. FALK

Personal Representative

96 5th Ave.
New York City

or the
Wolfsohn Musical Bureau
New York

Musical Pittsburgh Faces Season with a Stout Heart

[Continued from page 129]

An interesting statement comes from the Pittsburgh Orchestra Association concerning the Philadelphia Orchestra concerts to be given here. The net proceeds of all concerts in this course will be given to the Pittsburgh Chapter of the Red Cross. In the spring of 1916 the Association started with a membership of seventy-five public-spirited men and women as guarantors, and the season of 1918-1919 will open with a membership of more than 200 names, representing the largest guarantee list Pittsburgh has ever had for the promotion of any musical enterprise. This list contains names of men and women who a few years ago could not be interested even in attending an orchestral concert and arouses hope that the time is not far distant when Pittsburgh will again have an orchestra of her own.

The Pittsburgh season will comprise ten concerts, five evenings at the Syria Mosque and five matinées at the Nixon Theater.

To Present Local Artist

Following a plan inaugurated last season to present a Pittsburgh artist who has attained a degree of perfection worthy of an appearance with the Philadelphia Orchestra, the Pittsburgh Orchestra Association announces the engagement last week of Vera Barstow, the young American violinist, who received the greater part of her musical education under Pittsburgh masters, and who has attained prominence throughout the country, having had numerous appearances in other cities with the celebrated orchestral organizations. Miss Barstow sailed recently with the Winthrop Ames "Over There" company, under the auspices of the Y. M. C. A. to entertain the soldiers in camps, and will return in time for her appearance here on Jan. 6.

The opening concert will feature the noted Belgian tragedian, Carlo Liten, known as "the Henry Irving of Belgium." Mr. Liten will recite with orchestral accompaniment "Le Carillon" and "Le Drapeau Belge," words by Emile Cammaerts, music by Sir Edward Elgar. Other soloists to appear with the orchestra during the season are Toscha Seidel, the young Russian violinist; Mme. Olga Samaroff, pianist, and a fifth soloist to be announced later.

The executive committee of the association is the social, civic and musical register of Pittsburgh.

Miss Beegle makes a further announcement of two other stars, Pablo Casals and Josef Hofmann in Pittsburgh engagements.

The Academy of Science and Art was so well pleased with the program of local composers given by the Musicians' Club of Pittsburgh that it has asked that organization to give this year's concert on the anniversary night in Carnegie Hall. The program will be again made up of local compositions.

Sudworth Frasier, who was recently brought here to be the soloist of the Third Presbyterian Church, announces an active busy season. Before coming to Pittsburgh, Mr. Frasier was a pupil of Edwin Skedden, of Minneapolis, and was soloist at St. Mark's Church under Stanley Avery. Pittsburgh thinks highly of this young Norse tenor and foresees in him a singer of the greatest dimensions.

Mrs. James Stephen Martin has opened her studio. Mrs. Martin will take over the vocal work of Mr. Martin. Mr. Martin up to the time of his death was one of the foremost voice teachers in this country. Mrs. Martin succeeds him as choir director of the East Liberty Presbyterian Church. She has been director of the Community Chorus Choir at Carnegie Hall, a church choir of the most expensive voices of the city.

All Pittsburgh rejoices that she will take up the work laid down by her husband.

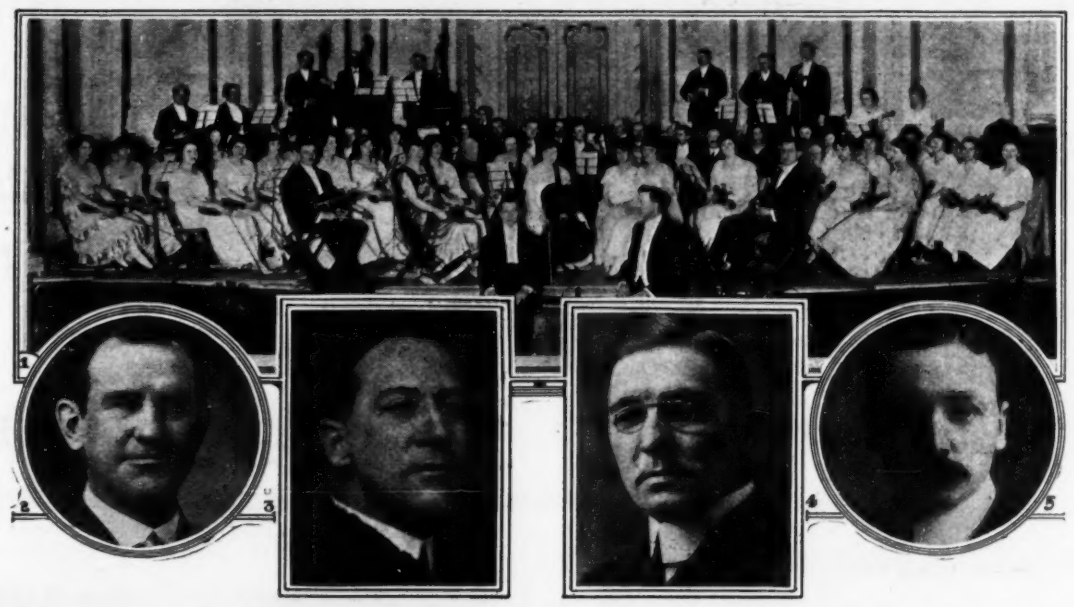
HARVEY B. GAUL.

War Awakens Ottawa's Musical Self-Expression

Most Concerts from Outside Sources Cut Off, but Canadian City's Own Musicians Will Be More Active Than Ever—Ottawa Symphony Orchestra Plans More Appearances—Fortnightly Concerts by Morning Musical Club—Light Opera by Orpheus Glee Club—Community Music Gets Great Impetus Under Rickwood

OTTAWA, CAN., Oct. 5.—When this is published one of our most important events will be over. The San Carlo Opera Company will have given us our season of opera, if you can call two days a season, "Carmen" and "Faust" on Oct. 14 and 15. W. Macdonald, who is looking after the company's interests here, and who in the past has been responsible for a large number of our concerts, has nothing else booked yet on account of war conditions. This, coupled with the fact that Montreal managers who always brought a few of their artists in the past, have decided not to do so this year, leaves us with a very dreary outlook. However, we may hope to have a few, since artists who have an open date after a Montreal or Toronto engagement are often wont to visit Ottawa.

On the other hand, there will be greater activity than ever on the part of our own musicians, as will be seen by what follows.



LEADING MUSICAL FORCES IN OTTAWA, CAN.

No. 1—The Ottawa Symphony Orchestra, Conductor Donald Heins in the foreground at the right. No. 2—Amédée Tremblay, noted Canadian composer, organist at the Basilica and MUSICAL AMERICA's representative. No. 3—Donald Heins, Conductor of the Ottawa Symphony Orchestra, and Ottawa Community Orchestra. No. 4—Cyril J. L. Rickwood, conductor of the Ottawa Festival Chorus. No. 5—James A. Smith, Supervisor of Music for the Ottawa Public Schools and Conductor of the Orpheus Glee Club, and organist of Chalmers Church.

Musical Ottawa in a Nutshell

Two Orchestras
Five Choral Societies
A Splendidly Equipped Conservatory of Music
The Morning Music Club
Monthly Organ Recitals
Military Band in Frequent Open Air Concerts
Music in the Public Schools
Community Singing in a Large Department Store

Ottawa Symphony Orchestra

Donald Heins, conductor of the Ottawa Symphony Orchestra, plans to give six concerts, and hopes to further the interests of music by shorter programs and more frequent appearances. Mr. Heins also conducts the Community Orchestra, whose function is to prepare players for the higher work of the Symphony Orchestra and also to give us the benefit of lighter music, well performed, at popular prices.

The series of fortnightly recitals and concerts of the Morning Music Club will be resumed at the end of the month. We should be thankful to these ladies for always having provided such a large share of our musical fare, and knowing their indefatigable zeal we are expecting much of them again this season. The officers for the year are: President, Mrs. W. Dale Harris; vice-president, Mrs. F. M. S. Jenkins; secretary, Mrs. A. F. May; treasurer, Mrs. A. Mayo Davis.

The Orpheus Glee Club, after having performed unaccompanied part songs only for ten years, made a new departure two years ago by giving first "Iolanthe" and the following season "The Yeoman of the Guard." This year we are promised Gilbert and Sullivan's "The Gondoliers." Its conductor, James A. Smith, is also Supervisor of Music in our public schools, where he is doing splendid work in instilling the love of music in the little ones. Each year some 1500 of them give a public performance of rhythmic dances and part songs.

Community Music Idea Grows

The Ottawa Festival Chorus, of which Cyril J. L. Rickwood is conductor, will give two concerts this season, the first to consist of part songs and *à cappella* music, while at the second Handel's "Judas Maccabeus" will be presented. The assisting artists will be some of the foremost on this continent, but names cannot be announced, arrangements not being complete. Mr. Rickwood is an ardent apostle of community singing, and his hope that the organization should form the nucleus of a community chorus may soon be realized. Effectively, this cause seems to be gaining favor here. Recently the employees of H. J. Daly's department store have had their community sing every morning on the main stairway, to the enjoyment of the patrons of the house, who are now "shopping early" to get the benefit of it. This is under the direction of Mr. Cope.

Still more significant is the following: The Military Band of the Great War Veterans' Association, Lieut. T. W. James, conductor, has been giving frequent open air concerts all summer, and the crowds which always flock to these concerts have been wont to join in the chorus. Lieut. James has not failed to grasp the possibilities which lie in this disposition of the public, and arrangements have been made to have the words of the songs sung distributed to the crowd. There will be two concerts a week all winter, and spring should see a large portion of our population enthusiastically following the movement.

Amédée Tremblay, organist at the Basilica, and one of our foremost Canadian composers, has resumed his series of organ recitals and will continue to offer the highest form of organ music on the second Sunday of each month. At Christmas his Mass for Four Male Voices will be given its first performance by the choir of the Basilica.

AMÉDÉE TREMBLAY.

"THE PIANO THAT FLEW"

Feats of Vaudeville Instruments Surpassed by Recent Aerial Exploit

Pianos do almost anything on the vaudeville stage, remarks the New York *Sun*. They develop faucets and gush forth drink. They slide suddenly and mysteriously off-stage. There was even the very grand piano at the Hippodrome that sailed all around the stage, quite the most active piano we have ever seen.

But the piano that has flown from London to Paris is something more and different, even though only an upright. News of it will make the most nimble of vaudeville pianos envious. We have been reading of the new bombing aeroplanes and the squads and the tons that they can carry without a shiver of comprehension. Now we know. This vast achievement of the human mind and skill has been reduced to terms that any ordinary householder who has got a crick in his back from lifting the installment piano for spring cleaning can understand.

We should like to know who it was that conceived this flight of the piano.

Schumann-Heink
Exclusive Management: HAENSEL & JONES
Aeolian Hall New York
STEINWAY PIANO USED

OLIVE NEVIN
SOPRANO
"She sings, apparently, for the sheer joy of it, and it is a joy to hear her."—*Milwaukee Sentinel.*
Address: Sewickley, Pennsylvania

MME. **NANÃ GENOVESE**
Management: Annie Friedberg
Metropolitan Opera House Bldg.
1425 Broadway, New York
AMERICAN-ITALIAN MEZZO-SOPRANO, formerly of Manhattan Opera Company

FALL TERM BEGINS OCT. 1st
PEABODY CONSERVATORY
HAROLD RANDOLPH, Director BALTIMORE, MD.
Recognized as the leading endowed Musical conservatory of the country.
Circulars mailed.

HARRIET A. SHAW
TEACHER OF THE HARP
Classes in Orchestral and Chamber Ensemble
Ear-training, Theory of Music
Address, 236 Bay State Road, Boston, Mass.

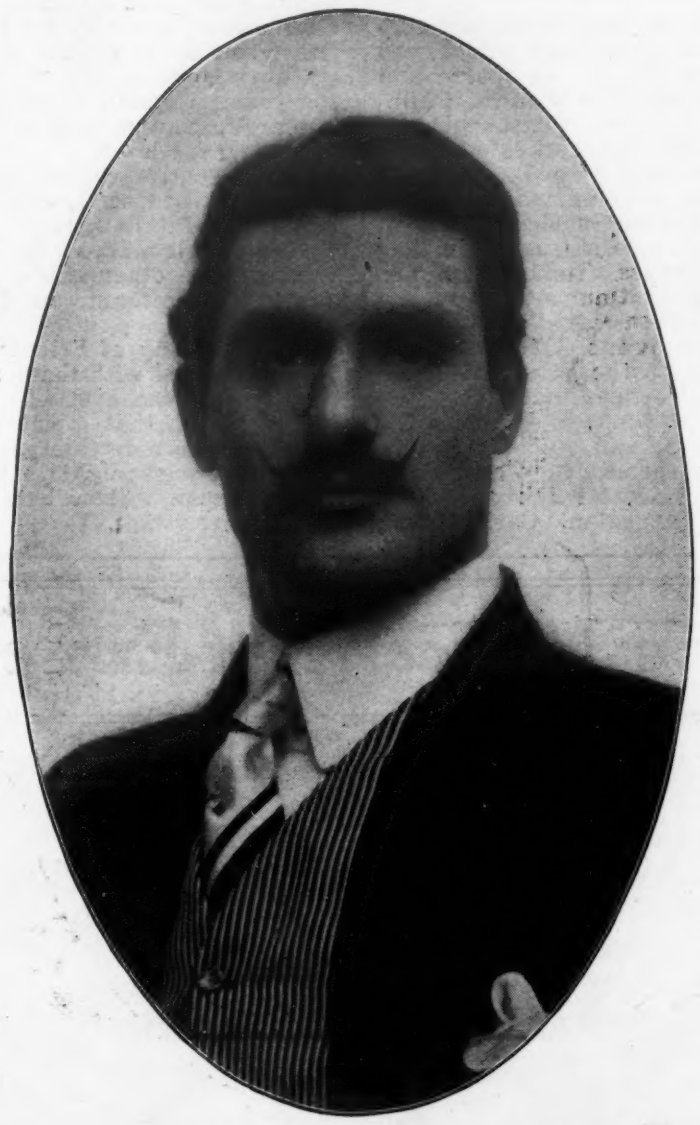


PUBLIC SCHOOL MUSIC CREDITS
Constructive Drill Book No. 1 and 2 one dollar each, over 400 consecutive drills in each.
EARN MORE
Teach adults and children partly in classes, one-half hour private lesson, one hour class lesson per week.
HELP YOURSELF
Improvise, Play and Write 95220 Modulations from one given tone, Memorize by combining Musical Memory and Intellectual Memory. Create Keyboard and Written Harmony. Teach with Scientific Pedagogy. Prices $10.00 to $220.00. Teachers may join a class any time.
Address EFFA ELLIS PERFIELD
Chicago, Ill., 218 S. Wabash Avenue
New York City, 109 W. 45th St., St. James Hotel

Chevalier ASTOLFO PESCIA

VOCAL TEACHER

The colossal success of
Madame Olga Carrara
—Maestro Pescia's pupil—
in her concert appearance
at Aeolian Hall
under the patronage of
Mr. Enrico Caruso
Pasquale Amato
Giovanni Martinelli
was the sensation of the
Concert Season 1917-1918
in New York



Three Years | **Five Years**
Naples, Italy | **Milan, Italy**

Three Years
New York City

Students taught from the beginning to artistic success

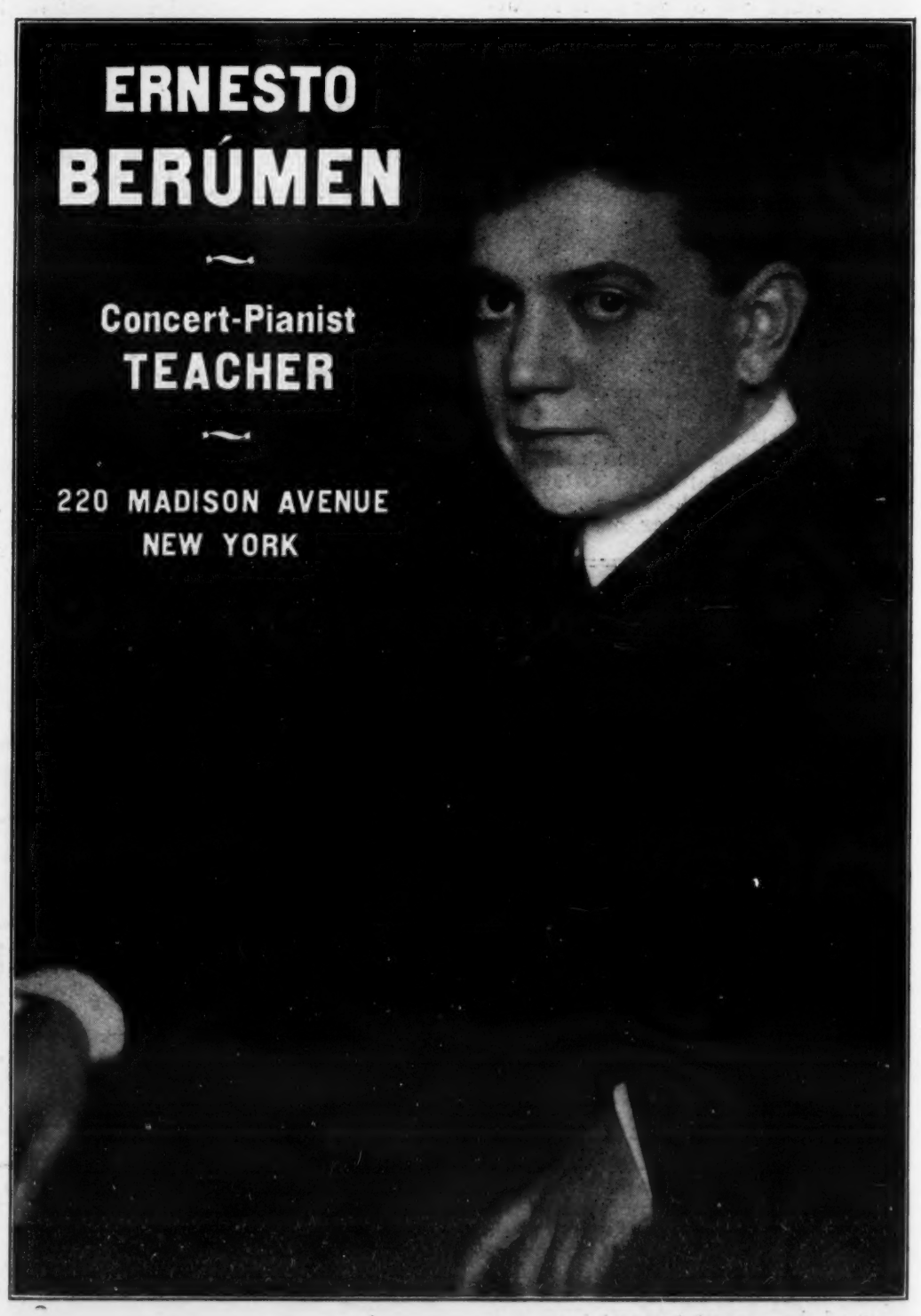
Studio: 111 West 72nd Street, New York City

'Phone Columbus 4266



EDITH BIDEAU SOPRANO

CONCERTS - RECITALS - ORATORIO
Address Western Bureau of Artists, Chanute, Kans.
Care of Musical America, 80 E. Jackson Blvd., Chicago



NEW HAVEN LOOKS FOR BANNER SEASON

Local Symphony Orchestra Will Give Three Concerts—Steinert Course Bringing Leading Artists—String Orchestra to Offer Many Novelties—Government Introducing "Sings" in War Work Plants—Harugari Singing Society and Liberty Chorus to Be Heard—Other Local Organizations

NEW HAVEN, CONN., Oct. 12.—In compiling a tentative list of this season's local concerts, we cannot see how we can fail in our forecast that New Haven will have another banner season of musical events that may even be more brilliant in scope than any that have previously been presented.



Arthur Troostwyk
MUSICAL AMERICA'S Representative in New Haven

In spite of the fact that Yale University, whose students are a factor to be reckoned with regarding the attendances at concerts, is under the official supervision of the Government, which fact makes it imperative that those under its jurisdiction must abide by its rules, especially when a time is given for being in their barracks, and ten o'clock is the time which, we understand, prevails now at Yale, the attendances will not be affected to a considerable extent during the season.

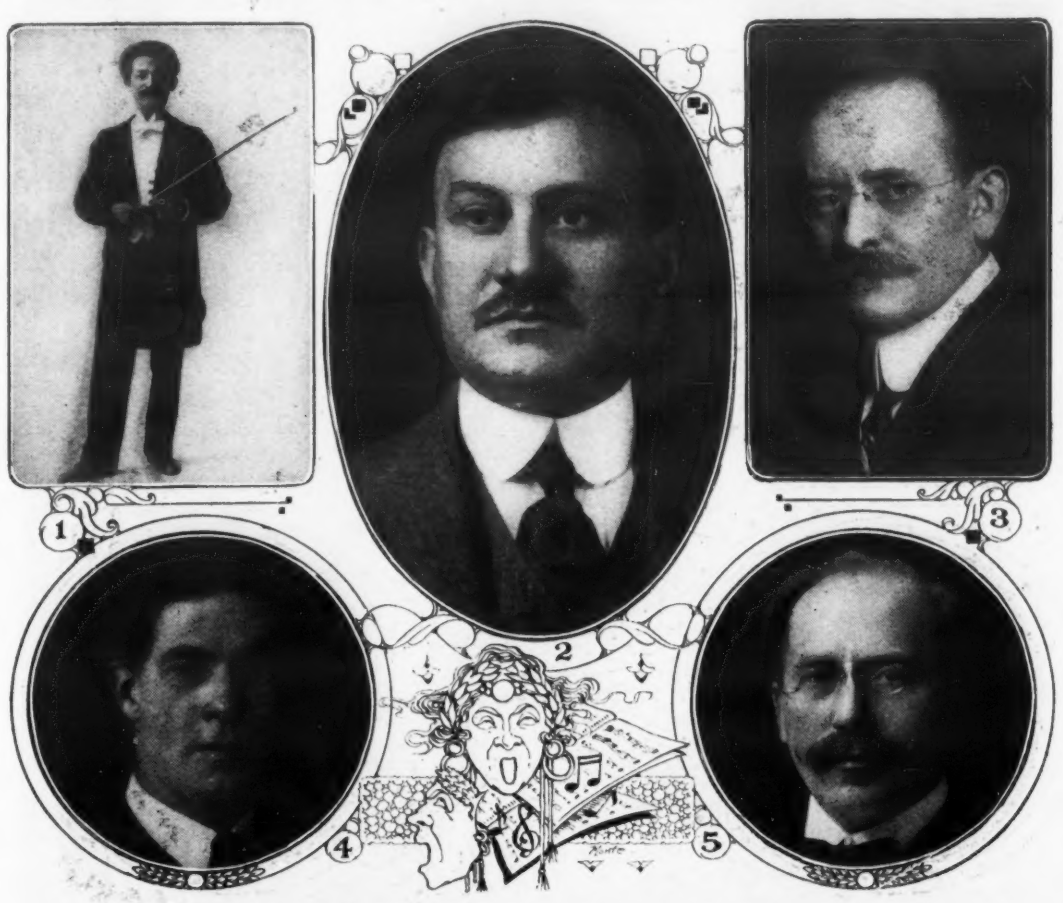
The problem of recruiting musicians for the local Symphony will be the only serious obstacle to contend with, for the present at any rate. As the majority or a big portion of the New Haven Orchestra are of draft age, and many have already been called to the colors, the management of the orchestra may be compelled to call on its female players to fill the many gaps that may occur.

Musical Strength of New Haven

Three Active Concert Managers
Eight Choral Societies
3 Opera Clubs
100 Community Choruses
3 Pupils' Choruses
1 Settlement Music School
6 Bands
3 Orchestras
260 Teachers of Music
3 Music Clubs

There are many of them to be found in the Yale School of Music, and other musical institutions, who could give good accounts of themselves if once the opportunity was presented to them. Why not, it is asked, inject a little suffrage into a New Haven orchestra?

To those who manage and offer artists of the first rank in recitals and concerts, thereby doing a service to the city in which they are given, we wish the best of success in their endeavor to uplift the community. In a crucial period such as this, when our country is at war, concert managers do not always receive the support to which they are entitled. Every right-thinking person will agree, however, that we need music as a stimulus in all troublesome times. War-time seems to us the one time that music should be encouraged beyond all measure, and for this reason each music-lover should pledge his ardent support in maintaining organization in attendances at the concerts in his individual city. All of which applies, of course, to New Haven, with its many musical activities.



LEADING FIGURES IN NEW HAVEN'S SEASON

No. 1—Prof. Isadore Troostwyk, head of the Violin Department at Yale, as well as conductor and founder of the New Haven String Orchestra. No. 2—Rudolph Steinert, manager of Concert Series, who has brought many noted artists to New Haven. No. 3—George Chadwick Stock, one of the organizers of the Community movement in New Haven. No. 4—Prof. Harry B. Jepson, organist at Yale University. No. 5—Max Dessau, conductor Harugari Singing Society

Steinert Concert Series

Rudolph Steinert, as a sponsor of the series of concerts bearing his name, is the most enthusiastic manager of the highest caliber of musical attractions New Haven has ever had. His aim has always been to give the music-lovers of his city the opportunity of hearing the world's greatest artists and attractions at popular prices. All the concerts have been held in Woolsey Hall, and they have been given under the auspices of the Yale School of Music. No concerts can take place in Woolsey Hall that are not approved by a committee headed by Horatio W. Parker, dean of the school. As we mentioned in our article of last year's Fall Issue, New Haven is sorely in need of another auditorium similar to the one at Yale.

The New Haven Symphony Orchestra is to give only three concerts this season. The dates and soloists are not available at this writing, but they will be announced later, together with other important details.

The Steinert series for the season of 1918-19 will open with a concert by the New York Philharmonic Orchestra, Josef Stransky, conductor, and Max Rosen, violinist, soloist, on Nov. 5 (evening), at Woolsey Hall. The other Steinert attractions, all of them to be given in Woolsey Hall, are:

Frances Alda, Jan. 14; Amelita Galli-Curci, March 25. Joint recital by Carolina Lazari, contralto, and Rudolph Ganz, pianist, April 9. John McCormack will return for another appearance here on the evening of April 25.

Josef Rosenblatt, the cantor, tenor, will be heard in recital Nov. 25 at the Shubert Theater.

The dates for the Whiting recitals are Nov. 25, Jan. 27, Feb. 24, March 31 and April 28. All of them, as in former years, will take place on Monday evenings in Lampson Lyceum.

The New Haven String Orchestra, Prof. Isadore Troostwyk, conductor, has not held its fall meeting. The management of the orchestra is planning several novelties for its programs this season. Although arrangements have not been made for concerts other than the one given each season during the spring, followers of this interesting organization may hear of various concerts for war benefits which eventually will take place during the season.

"Sings" in Industrial Plants

An announcement of much importance has been made recently in this city to the effect that the Government has planned to introduce patriotic community singing into the large industrial plants, particularly those engaged in war work. In connection with community choruses it is interesting to note that Connecticut was one of the first States to take up this work.

Frederick Gunther, for many years identified with the concert stage of this country, has been appointed by the Government to lead and take personal charge of the singing. A meeting of the prominent musicians and business men of this city in committee has just been held.

The first concert of the season by the Harugari Singing Society, Max Dessauer, conductor, is to be given in the hall of the society in Allingtown. At this concert the Harugari Liberty Chorus will sing several numbers.

George C. Stock, the well-known vocal instructor, who has done much to bring the Community Chorus movement to the fore, is to help organize many new choruses throughout the city this season. There will be two concerts by the new Choral Art Society, of which David S. Smith is the conductor. The dates will be given later. The French Army Band gave two concerts in New Haven on Sept. 28, in the afternoon playing on the Green, and in the evening at Woolsey Hall. John P. Marshall, musical aide to the commanding general Northeastern Department of the United States Army, will deliver the address at the Fall meeting of the Connecticut Music Teachers' Association, which is to be held in Meriden on Wed., Oct. 2.

Florence Otis, assisted by Claude Warford, presented a group of songs at the luncheon at the Lawn Club by the Connecticut Society, Daughters of 1812, this noon. Miss Otis included two songs by Mr. Warford, "Rhapsody," and "Dream Song."

The concert tour in the interest of the Red Cross which was made this summer by Mrs. Norman Donaldson, Louise Lockwood and Bruce Simonds, secretary of the Yale School of Music, netted the cause over $2,500, it has been announced. There will be the usual number of concerts in the Sprague Memorial series. None of the dates with attractions could be learned until the dean of the school returns. The informal recitals given by the students in the Yale School of Music will be arranged. The annual concert with orchestra will be held in May. Prof. Harry B. Jepson is to provide organ students with a series of recitals at popular prices. His program will be as artistic as in former years. There are to be several concerts by the Yale Glee Club and University Orchestra. At these concerts it is planned to introduce community singing.

Many other artists, whose names have not as yet been announced, will appear in this city during the season under local management. Opera performances by local amateur societies will be given here from time to time.

ARTHUR TROOSTWYK.

LA PORTE PLANS WAR MUSIC

Interest Will Center This Year About Community Singing

LA PORTE, IND., Oct. 12.—On account of the new draft La Porte may lose several of its best musicians. No definite plans are being made for concerts or musical entertainments of the various kinds which the city has enjoyed in the past, but great stress will be laid on community music.

The La Porte Band, under the direction of E. H. Mead, has given regular programs in the courthouse square each Wednesday during the summer to large audiences.

The La Porte Choral Society has lost its leader, E. H. Guenther, who has moved to Illinois. No plans have been made for concerts by the society, but Mildred Flaville has been chosen leader till definite plans and work can be arranged.

The Amateur Musicale this year is headed by Mrs. William Higgins, Jr. The club will present programs of the works of musicians of the allied nations. No Teuton music will be given.

The churches of the city are well equipped with organists this year, in spite of the registration and draft of some of the musicians of the city. As to the definite war work in music, the National Song Committee member in La Porte is Mrs. C. D. Chipman. This committee, working with the local organizations, is promoting the community singing at all Liberty Loan and Red Cross and other war work campaigns. Frederick Klockseim is in charge of the "liberty sings" in connection with the Chamber of Commerce and has already aroused the community to "singing pitch." At the band concerts some rousing choruses have been sung.

In the schools steps toward the formation of violin classes, boys' and girls' glee clubs, and orchestras are on the regular outlines of work for the year. More interest is shown also in chorus singing. M. F.



John McCormack IS SINGING

When Pershing's Men Go Marching Into Picardy
By James H. Rogers
At Dawning (I Love You).....by Cadman
A Dream .....by Bartlett
All in the Morning Early, O!.....by Fisher
She Rested by the Broken Brook.....by Coleridge-Taylor
I Will Love Her Till I Die (Passing By).....by Purcell



Photo by Apeda

Florence

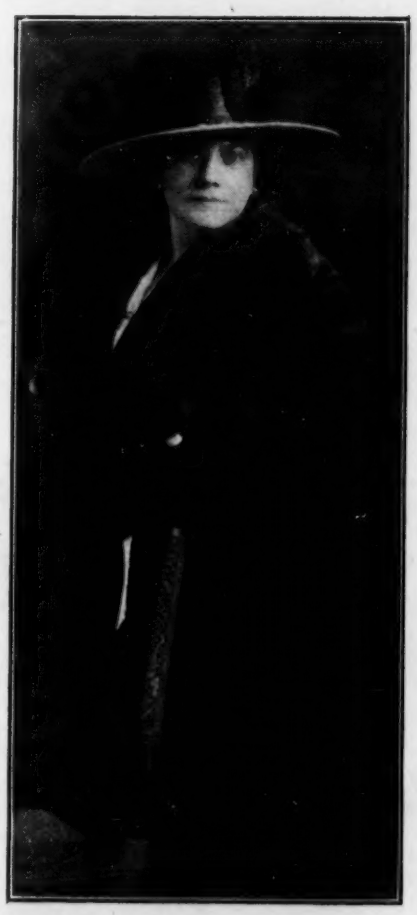
KENISTON

Soprano

Available Season

1918-19

168 West 75th Street
New York



MME.

NANA GENOVESE

Engaged for

SPECIAL PERFORMANCES WITH

San Carlo Opera Company

Season 1918-19

Personal Address:
Metropolitan Opera House Bldg.
New York



CHALIF'S MAGNIFICENT AUDITORIUM

163-5 West 57th St. (Opposite Carnegie Hall)

—Specially adapted for Concerts, Musicales, Recitals, Lectures, Etc.

For terms and full particulars apply to L. H. Chalif

Camp Grant Musicians Will Enrich Rockford's (Ill.) Musical Life



WHEN ROCKFORD SINGS

Frank Laird Waller, Camp Grant music director, leading a crowd of 6,000 in community singing at Fairgrounds Park, Rockford, Ill., where weekly "sings" are held Sunday afternoons. Rockford Military Band is accompanying the enthusiastic singers

ROCKFORD, ILL., Oct. 12.—Rockford musicians expect one of the most interesting and active seasons for 1918-19, the presence at Camp Grant of many of the country's finest musicians adding much to the talent available. A number of well-known musicians, stationed at camp last season, among them Ludwig Schmidt, violinist; Frederick Scheld, 'cellist, and Leo Sowerby, pianist and composer, now Lieutenant Sowerby, have left for overseas duty, but during the past month a number of other well-known artists are arriving at Camp Grant.



Helen Fish

MUSICAL AMERICA'S Representative in Rockford, Ill.

Henri Manghi, baritone; Signor de Pascali, and other gifted artists will be at Camp Grant this winter, and have already been heard in concert. Several of Rockford's most popular musicians have been called to military service, among them Sigfried Sandeen, tenor and choir director; Harold Berg, baritone; Wesley Wilcox, baritone; Karl Noble, pianist; as well as almost the entire membership of several orchestras. The disbanding of the orchestras has given opportunity for organization of several women's orchestras.

Rockford Lyran and Sveas Soner societies have not made plans as yet for their season, expectation being that many of their members will be called to military service some time during the year.

New Music School

A new school of music opened in this city for this season is the Lorene Rogers School of Bel Canto, headed by Lorene Rogers, who came here last year from New York. Associated with her will be:

Cerda Seedoff, assistant voice teacher; Elizabeth Kimball, piano and accompanist; Kate Holland Patton, dramatic art; Eloise Spoor Morgan, violin; Lema Davis, harmony and theory; Mathilde Sallaz de Severy Copeland, French department director; Helen Fish, French singing diction; Signorina Sophia Marchesano, Italian.

The Rockford Woman's Club opened its splendid new club house, erected at a cost of $90,000, on Oct. 5, with a reception; the first regular program of the season on Oct. 8 was a song recital by Orpha Kendall Holtsman of Chicago, dramatic soprano. The club house has a theater auditorium seating 900, with all modern lighting and stage effects. In addition, there are two smaller recital halls, which will be used for concerts and will be rented. The club house is erected as a memorial to Adaline Talcott Emerson, a prominent Illinois club woman, and the site and a large money gift by the daughters of Mrs. Emerson and the Talcott family made possible the new home of the club, which has a membership of 1000. Members of the club contributed the remaining part of the cost of the building, which is one of the finest women's club houses in the State.

In addition to its regular weekly programs the club will bring to Rockford current drama offerings and possibly grand opera. The opening of the theater was the concert by the Chicago Operatic Company, including Mae Graves Atkins, soprano, former Rockford singer; Rose Lutiger Gannon, contralto; John B. Miller, tenor; Magnus Shutz, bass; Edgar Nelson, accompanist; and Amy Emerson Neil, violinist. Their concert was given for the benefit of the equipment fund for the Rockford Boys' Club, whose fine new building was recently completed.

Music will play a more important part in the program of the Woman's Club this year than ever before. Frank Laird Waller, Camp Grant music director, has been asked to lead the club in singing at a number of their meetings and will have charge of the programs of Oct. 15, Nov. 26, Jan. 28, Feb. 25 and April 22. Harry Neville, camp dramatic director, has been asked to repeat before the club two plays, "The Pot Boiler" and "Barbarians," given at Camp Grant in August, with Rockford and Camp Grant talent.

Jessie I. Spafford, president of the club, is also president of the Illinois State Federation of Women's Clubs.

Rockford (Ill.) Club's Patriotic Program

The Rockford Mendelssohn Club will take patriotism as the keynote of its program for 1918-19, using the music of America and the Allies, the songs of the Civil War and of the present day on many of the programs. The club will continue its custom of last season in repeating its programs at Camp Grant, where their concerts were so much appreciated last year.

During the summer months the club members have entertained for soldier musicians at the home of their president, Mrs. Chandler Starr, every Sunday, and this will be continued through the coming winter. Several gifted musicians who are remaining at camp this winter will be active members of the club, among them being:

Arthur Kraft of Chicago, tenor; Avern Scolnik of Chicago, violinist; Lloyd Rowles, baritone and pianist; Lieutenant Snowden of the Allied Officers' Mission, 'cellist, and Frank Laird Waller, Camp Grant music director.

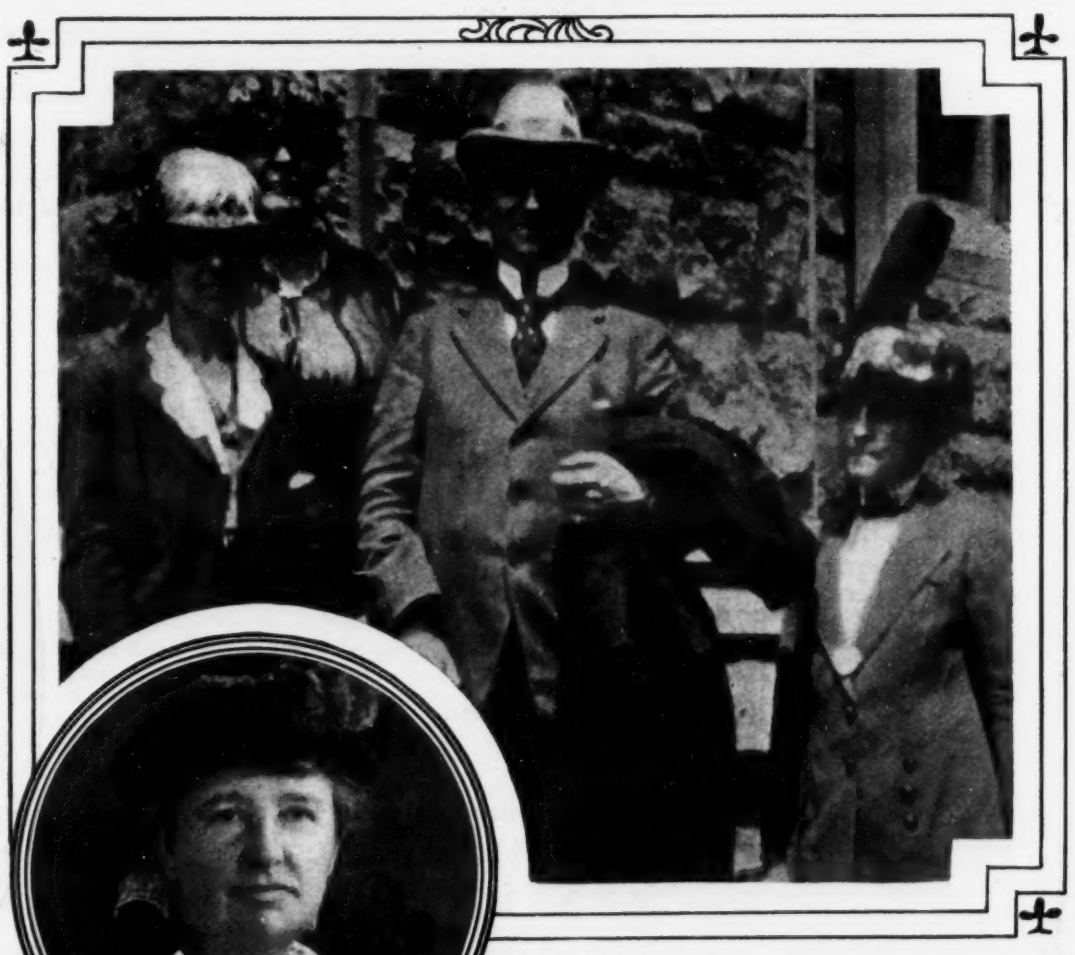
Harrison M. Wild of Chicago has been re-engaged to direct the ladies' auxiliary chorus of the club, which numbers sixty members. The chorus will give three concerts on the program. Plans are perfected for an instructive and interesting year for the student section of the club. Among the interesting meetings will be one in commemoration of the Illinois Centennial, Frederick Breugger of Chicago, State pageant master for the Illinois Centennial Commision, having been secured to read his play, "To Illinois."

The club will follow its usual custom of sponsoring several artist concerts during the season, the first to be Nov. 6, when Margaret Matzenauer, contralto, and Frank La Forge, pianist, will appear. They will also give a concert at Camp Grant during their visit to Rockford.

An invitation will be extended to all wives, mothers and sisters of Camp Grant soldiers to attend the concerts of the club during their stay in Rockford.

The year's program of the Mendelssohn Club follows:

Oct. 10—Patriotic concert. Patriotic music and community singing; talks by Rev. John Gordon and Rev. W. H. Fulton, who have returned from overseas service. Oct. 24—Illinois Centennial Day. Reading of play, "To Illinois," by the author, Frederick Breugger. Music and tableaux, Mrs. A. D. Early, committee. Nov. 7—Miscellaneous concert; Marion Johnson, committee. Nov. 21—"Peer Gynt," Heinrich Ibsen; play read by Mrs. Elliott West; musical illustrations from "Peer Gynt" Suite, Grieg; Mrs. Fred Moffatt, committee. Dec. 5—Chorus concert. Dec. 19—France and Belgium; Mrs. Chandler Starr, committee. Jan. 2—Miscellaneous concert; Leola Arnold, committee. Jan. 16—Dance themes; Marion Welch, committee. Jan. 30—Song pictures and miscellaneous concert; Mrs. Maude Fenlon Bollman, committee. Feb. 13—The Allies and the republics; Mrs. O. R. Brouse, committee. Feb. 27—Chorus concert. March 13—Two-piano concert by Lema Davis and Dorothy Vogel. March 20—Student members' public concert. March 27—Indian music; "A Day in the Forest"; Mrs. O. C. Keller, committee. April 10—Operatic concert; Mrs. Charles Reitsch, committee. April 24—Miscellaneous concert; Marion Culhane, committee. May 1—Chorus concert.



Joseph Bonnet, French organist, on his recent visit to Rockford, Ill. With M. Bonnet are Mrs. Laura Grant Short, who managed his two concerts in Rockford. Mrs. Abbie Woodbury Hawes, head of voice department at Rockford College, and Mrs. Nellie Morrill Moffatt, organist at Second Congregational Church, Rockford. In circle: Jessie I. Spafford, president of Rockford Women's Club, whose new clubhouse, just completed, will be the scene of many musical affairs during the coming season.

Rockford's Musical Assets

Mendelssohn Club
Rockford Women's Club
Lorene Rogers' School of Bel Canto
Camp Concerts
Schumann Club

The Schumann Club enters into its twenty-third season with a large membership of active members as well as a student section. The music of the Allied nations will be taken up in study at its meetings and the usual May concert will close its season. The club's program in full follows:

Oct. 7—Recital by Katharine Laden, assisted by Mrs. Nellie O'Malley Ryan, soprano. Student section party after the program. Oct. 21—Division I, chairman, Mrs. Nellie Ryan; paper on Italian music, Vivian Goldman; Hallowe'en social. Nov. 4—Division II, chairman, Gertrude Gartland; paper on French music, Verna Brooks; examining committee meeting. Nov. 18—Division III, chairman, Marion Hoffman; paper on English music, Charlotte Liomin; Thanksgiving social. Dec. 2—Students' program; chairman, Vivian Goldman. Dec. 16—Division I, Christmas music; paper, Dorothea Vogel; Christmas social. Jan. 6—Division II, novelty program; paper, Gertrude Gartland; examining committee meeting. Jan. 20—Program, division III. Feb. 3—Program, division I. Feb. 17—Program, division II; Washington social. March 17—Afternoon tea. March 31—American composers' program, division III. Paper, Marie McClay. April 14—Combined divisions. The date of the May concert will be announced later in the year.

HELEN FISH.

U. S. KERR
BASS BARITONE
RECITALS IN ENGLISH, FRENCH, ITALIAN AND NORWEGIAN
561 West 143rd Street, New York City
Tel. 2970 Audubon

WILLIAM TYROLER
with the Metropolitan Opera Company for the last ten years, coach and accompanist of the following artists:
Ernestine Schumann-Heink, Frieda Hempel, Louise Homer, Maria Barrientos, Margaret Matzenauer, Sophie Braslau, Pasquale Amato, Giovanni Martinelli, William Wade Hinshaw, Olive Fremstad.
COACHING IN OPERA, CONCERT AND REPERTOIRE AND INSTRUCTION IN ACCOMPANIMENT
Metropolitan Opera House or Studio, 1425 Broadway, New York



JOHN FINNEGAN
TENOR
Soloist St. Patrick's Cathedral, N. Y.
Concert Direction Ernest Briggs, 1400 Broadway.
Personal Address: 479 West 146th St., New York.
Tel. 259-M Audubon.



Photo by Apeda.

Maestro Arturo

Papalardo

Specialist in Voice Training and Operatic Coaching

Teacher of Many Famous Singers

Recognized Here and Abroad

Conductor of Opera in Europe and America

Studio: 315 W. 98th St., New York

Telephone, Riverside 9211



Photo by Bretzman

Jean McCormick

Dramatic Contralto

New York Début
Aeolian Hall

December 6, 1918

Management Haensel and Jones.
Richard Hageman at Piano.

Address 15 East 59th St., New York City

VAHRAH HANBURY

SOPRANO

will make her début
in
Recital at Aeolian Hall,
New York, on
Wednesday afternoon,
January 8th
under the management
of the Wolfsohn Musical Bureau
1 West 34th St., New York



Photo by Mishkin

VICTOR HARRIS

TEACHER OF SINGING

In all its branches

THE BEAUFORT 140 West 57th Street
Telephone, 3053 Columbus



ADELE
KATES

CONCERT PIANISTE
Musicales ··· Instruction
Studio: 249 East 68th St., N. City
Telephone: Rhinelander 2749

LOUIS S. STILLMAN

Teacher of PIANO

STUDIOS 148 WEST 72nd ST. AND STEINWAY HALL, NEW YORK

HANS
KINDLER

CELLIST
Concert Management
ARTHUR JUDSON
1317 Pennsylvania Bldg., Philadelphia

LJUNGKVIST

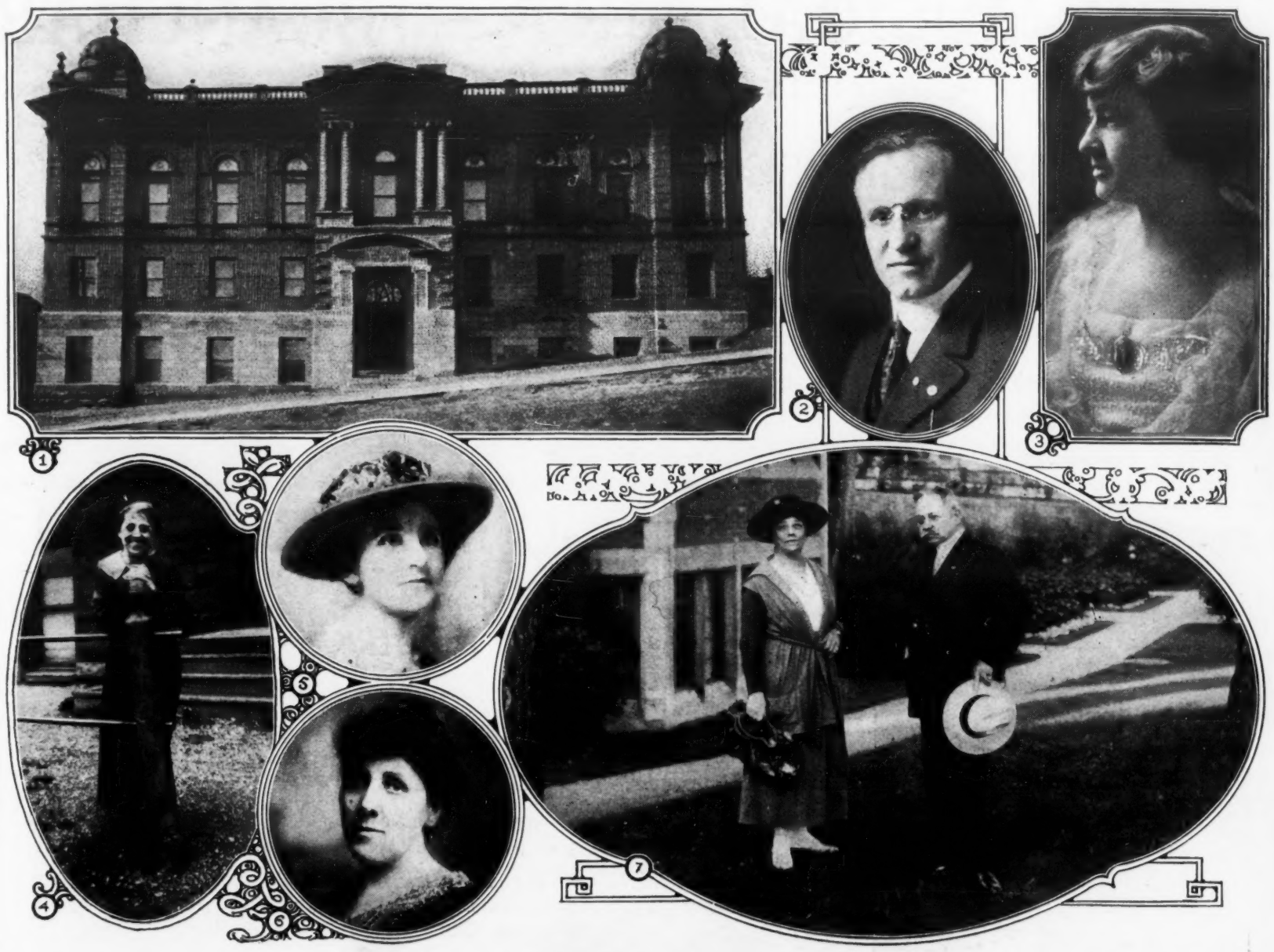
TENOR
(of the Royal Opera, Stockholm)
Available for Concerts
Pers. Rep. SARAH S. DENNEN
Tel. Mad. Sq. 1635 33 E. 30th St., New York

BEULAH
BEACH

SOPRANO
COSTUME RECITALS—Excerpts from the Operas
CONCERT—ORATORIO—RECITAL
Address: 50 West 67th St., New York

FEAST PLANNED FOR DULUTH'S MUSIC PATRONS

Four Series of Concerts Evidences Faith in Music as a War Necessity—Public School Music Has Had Healthy Growth During Year—Week of Opera by San Carlo Company Will Be Benefit for War Funds—Teachers' Association Outlines Comprehensive Program



SOME OF THE ARTISTIC FACTORS IN MUSICAL DULUTH

No. 1—The Duluth Masonic Temple, where the Matinée Musicale Concerts will be held. Capacity 1000. No. 2—J. R. Batchelor, president Duluth's Community Chorus. No. 3—Mary Bradshaw, new vice-president Duluth Matinée Musicale. No. 4—Ann Dixon, supervisor of music Duluth Public Schools. No. 5—Maud E. Wolford, new president of Superior Musical Club, Superior, Wisconsin. No. 6—Carlotta L. Simonds, president Duluth Music Teachers' Association. No. 7—Mrs. Geo. S. Richards, who is promoting Duluth's All-Star Musical Course, and L. E. Behymer, Impresario of the Pacific Coast, after a luncheon given at the Kitchi Gammi Club in the latter's honor.

DULUTH, MINN., Oct. 12.—In spite of the local war depression Duluth is this year supporting four series of concerts, for the general public realizes that good music is the best medicine for tired nerves.

The Matinée Musicale, whcih is entering its nineteenth year, has a most attractive program to present to its members. The retiring president, Mrs. C. S. Sargent, and the several committees have worked ceaselessly all summer, and as a result the club will enjoy twelve biweekly programs, consisting of music from the Allied countries, also two wholly American programs. The club, wishing to make a larger contribution than last year to Red Cross work, is presenting the Pavley-Oukrainsky Ballet and the Little Symphony, under the leadership of George Barrère, on the evenings of Oct. 16 and 17. There will be no other artist recitals until Jan. 24, when the Berkshire Quartet will appear, followed by Mabel Garrison, soprano, on Feb. 18, and Frances Nash, pianist, on March 18. The object this year will be, first, to advance the interest and promote the culture of musical art in Duluth; second, the musical improvement of its members, of which the large student body is the evidence; third, to keep before the club American musicians, compositions and composers, and last, to do all in its power to keep up through music the morale of the folks back home, so that they can sing their way through the discomforts of war, while the troops sing their way into victorious battle.

Mrs. James Wanless succeeded Mrs. C. S. Sargent as president of the Duluth Matinée Musicale. She has long been identified with the work of the club and will prove a most efficient executive.

All-Star Musical Course Planned

The all-star musical course, under the management of Mrs. George S. Richards, will present some notable artists. These concerts will be given in the Armory, which seats more than 3,000 persons. A special rate is given to school teachers, music students and business women, placing the opportunity of hearing the world's greatest musical celebrities within hearing of all.

The keynote of the course this season is Americanism. Mrs. Richards will present on Oct. 4 the Metropolitan Quartet, Giovanni Martinelli, Mme. Frances Alda, Caroline Lazzari and Giuseppe de Luca in an operatic program. On Nov. 11 Jascha Heifetz will be heard, and on Nov. 18, Lucy Gates, the American coloratura, with the Russian Orchestra, will appear. The San Carlo Opera Company will be presented by Mrs. Richards in a special week's engagement at the Lyceum Theater on Dec. 9, as a benefit for local war work.

Fred G. Bradbury is presenting a series of three concerts at the Shrine Auditorium, which seats about 1,200 persons. These concerts are of the highest artistic value. On Oct. 29 Louis Graveure, Belgian baritone, will appear with Clara Louise Thurston, harpist. On Dec. 2 Anna Case, who won the hearts of Duluth audiences at her former appearance, will again be heard, with the brilliant pianist, Guiomar Novaes, and on Jan. 16 the appearance of Julia Claussen, with Max Rosen, violinist, will close this interesting series of concerts.

Other artists who will be heard during the season are Florence Easton and Mischa Levitski. These concerts will be given at the Lyceum for the benefit of war work, under the management of Mrs. Stephen H. Jones.

In connection with war work benefits, "Robin Hood" was given by local musicians for the benefit of the Allied Blind Fund. Great credit for the success of this undertaking is due to Mrs. James Madden, who staged the opera, and Charles Helmer, the capable director of the orchestra.

Work of the Music Teachers' Association

Organized 1916 through the efforts of R. Buchanan Morton, who became the first president, about thirty teachers responded to the call to form an association.

Meetings are held monthly from October to May. The main object of the first year was the preparation of a plan whereby credits would be given in the High School for outside music study.

There was splendid co-operation between the school authorities and the association, with the result that the plan was accepted in 1917 and credits given for outside piano study. Credit for other branches of music are also to be included. There will be special speakers on vital subjects and opportunity for discussion at each meeting this year. The association has more than justified its existence thus far, bringing helpful suggestions to teachers and promoting good-fellowship.

The officers this year are:

President, Carlotta Simonds; vice-president, Josephine Carey; secretary, Florence Williams; treasurer, Frances Berg.

The Cecilian Society will open on Oct. 3, with a series of interesting programs. The officers this year are:

President, Mrs. K. A. Ostergren; vice-president, Frances Berg; secretary, Mrs. William Sargent; treasurer, Winnifred Hicks; librarian, Teresa Lynn.

The Duluth Oratorio Society, of which Mr. Knippenberg is president, will meet shortly to elect a musical leader, the former leader, Clifford Thompson, having left the city and gone into war work. Plans are being made for the production of an oratorio during the Christmas season.

The Duluth Liberty Chorus, under the competent leadership of J. R. Batchelor, is the outgrowth of the two great choruses which sang at the Billy Sunday meetings at the Tabernacle in June and July. These two choruses, with approximately 1,200 members in each, were developed with every name card indexed and divided as to soprano, alto, tenor and bass. Near the close of the Sunday meetings the chorus was made into a permanent organization. The receipts of the concert given amounted to about $250, which was made a fund to meet the expenses. The first fall rehearsal brought together 250 persons.

The Sunday chorus was largely augmented from Superior and other nearby towns, for that special occasion. This chorus is a Duluth enterprise. The plan of action will include, first, a sacred concert, mostly community singing of the "Sunday" hymns and music. Also, the chorus expects to be ready to be used in patriotic gatherings and similar movements. They will form the basis for a splendid program for the municipal, Thanksgiving and Christmas celebrations this year.

School Music Development

Looking back over the last four years, school music in Duluth has taken great strides. The grades are fast gaining power in individual efficiency in sight-reading and song-singing. Last spring, as a culmination of chorus work in the schools under the leadership of Ann Dixon, supervisor, a contest of chorus work was held. A prize of a drum-corps outfit was offered, through the interest and efforts of the Matinée Musicale, by Milie Bunnell, editor of the *News Tribune*. Credits for outside music study were tried for the first time this year, proved a success and will be continued. The city has thirty-five grade schools, which are supervised by two grade assistants, Miss Schultz and Miss Burwash. Mrs. Dixon had the honor of representing Minnesota at the Music Supervisors' National Conference held at Evansville, Ind., last April. Another contest will take place in the early spring and plans for a festival of song to end the year are being made, giving orchestras and "after school" classes a chance to take part.

Any record of musical activities at the "Head of the Lakes" would be incomplete without some mention of the sister city, Superior, Wis. The Superior Musicale is a very enterprizing organization that has already brought famous artists to that city. It is just beginning the third year of its existence, and is closely allied and interested in the work of the State Normal and public schools. The plan of work covers various branches — musical appreciation programs, regular programs alternating, philanthropic work and artist concerts. The officers this year are:

President, Maud E. Walford; vice-president, Mrs. O. S. Webb; treasurer, Mrs. George Newton; secretary, Mrs. R. R. Rostrock; corresponding secretary, Alice Hazzard; librarian, Mrs. N. A. Valby.

Thomas Edison said recently: "The man who disparages music as a luxury and non-essential is doing the nation an injury." We believe that there is no better way to express patriotism than through music. It concentrates our inspiration and faith and crystallizes our fighting spirit.

MRS. GEORGE S. RICHARDS.

The "Musical Drive" in Duluth Will Include

Concert Series of All-Star Musical Course
Week of Opera by San Carlo Company
Matinee Musical Concert Series
Bradbury Concert Series
Programs by Cecilian Society
Oratorio During Christmas Season
Programs by Liberty Chorus

Nina Morgana, soprano, will break her October tour with Caruso to return to New York for her début in song recital at Æolian Hall, Thursday evening, Oct. 24. Alberto Bimboni will assist Miss Morgana at the piano. Miss Morgana will sing at Ann Arbor on Oct. 19; Chicago, Oct. 27, and Milwaukee, Oct. 29 with Caruso.

THIS TRADE MARK
IN THE
IRON PLATE
OF A PIANO
Guarantees at least that the maker uses the highest possible grade of plates that money can buy.
O. S. KELLY CO.
SPRINGFIELD, OHIO

INSTITUTE OF MUSICAL ART

of the City of New York

FRANK DAMROSCH, Director

120 Claremont Avenue

Session opened October 14th

Examination for admission now in progress

OCTAVE

BLANCHARD

Coloratura—Lyric

Specializing in Early Classic Arias

Art Songs of

ENGLAND, FRANCE and ITALY

Also MODERN REPERTOIRE

Address care of Musical America
501 Fifth Ave., New York City





EDNA

GUNNAR-PETERSON

Young American Pianist, who will be heard in joint recital in Aeolian Hall, New York, November 9

"Miss Peterson possesses great talent for the piano. Her playing was a stimulating exhibition of skill plus intelligence. She knows how to control dynamics and gets a big ringing persuasive tone when she needs it without harshness and without disaster to her rhythm."—Frederic Donaghey, "The Tribune," March, 1918.

Management: Harry Culbertson, 415 Pine St., Redwood City, Cal.
Address care Musical America, 80 E. Jackson Boulevard, Chicago.

CHICAGO MENDELSSOHN CLUB

(72 Men Singers)

Harrison M. Wild, Conductor

John W. Williams, Pres.; Frank E. Tracy, Vice-Pres.; Allen M. Weary, Secy.; Ernest D. Dewey, Treas.; Harriet Martin Snow, Business Manager,

Announces its 25th Annual Series of Public Concerts in Orchestra Hall, with the assistance of the following soloists:

December 12, 1918—Mr. Arthur Hackett, Tenor.
February 13, 1919—Miss Frances Ingram, Contralto.
April 24, 1919—Miss Grace Kerns, Soprano.

64 East Van Buren St., (In Summy's Music Store)

PHONE WABASH 8740



Arthur Philips

Teacher of Singing

CARNEGIE HALL
STUDIO: 801-802

PELTON-JONES



"America's most distinguished"

Harpsichordist

Middle-West & Pacific Coast Tour—February-March-April

Talented Pupils Accepted
Hotel Colonial West 81st Street
New York City

THESE ARTISTS HAVE ADDED THE SONGS LISTED BELOW TO THIS YEAR'S PROGRAMS

MORGAN KINGSTON



"LOVE'S DREAM," by LeRoy M. Rile

VERA CURTIS



"THE COCK SHALL CROW," by Burnham
"GARDEN SONG," by Kroeger
"PIERROT," by Kroeger
"THOU ART TO ME" by Breitenfeld

CHARLES HARRISON



"GARDEN OF DREAMS," by McManus

EVA GAUTHIER



"THE COCK SHALL CROW," by Burnham
"PIERROT," by Kroeger
"SOUVENIR," by Breitenfeld

Published by HINDS, HAYDEN & ELDREDGE, Inc., New York

Notable Season Planned for Tacoma

Many Concerts to Be Given for Shipyard Workers and Men at Camp Lewis—Several Brilliant Concert Courses Arranged—Increase in Enrollment Indicated by Reports of Music Schools

TACOMA, WASH., Oct. 12.—In the short thirty years of a musical history marked by continuously broadening interests and records of development, Tacoma, second in size of Puget Sound cities, has never entered upon a season of greater promise.



Aimee W. Ray
MUSICAL AMERICA'S Representative in Tacoma

Notable by the possession of an immense concrete stadium with remarkable acoustic properties, having at her doors a military encampment which has recently been enlarged to accommodate an army of 60,000 men; a concourse of busy workers in her vast shipyards where bands and musical societes have been organized, filled with cosmopolitan throngs of visitors to the famed National Park and to the Army Post, Tacoma is arranging her winter's program to meet the exigencies of the present situation.

While the 1918-19 schedule presages an unusual number of local concerts, recitals and orchestral performances, the city will receive a generous share of visiting artists.

Pre-eminent are arrangements for the Artist Course of concerts, the recurrent annual series under management of Mrs. Bernice E. Newell. As an impresario for the Pacific Northwest during the past ten years, Mrs. Newell's work has been most successful and far-reaching. Under her direction a greater number of stellar attractions—vocalists and instrumentalists—have been brought each year to the Tacoma Theater and Stadium. The endeavor has been to add continually to the city's artistic growth, by making each season a greater success than its forerunner. Special features and several artists who have not yet appeared in Tacoma are promised for the coming year.

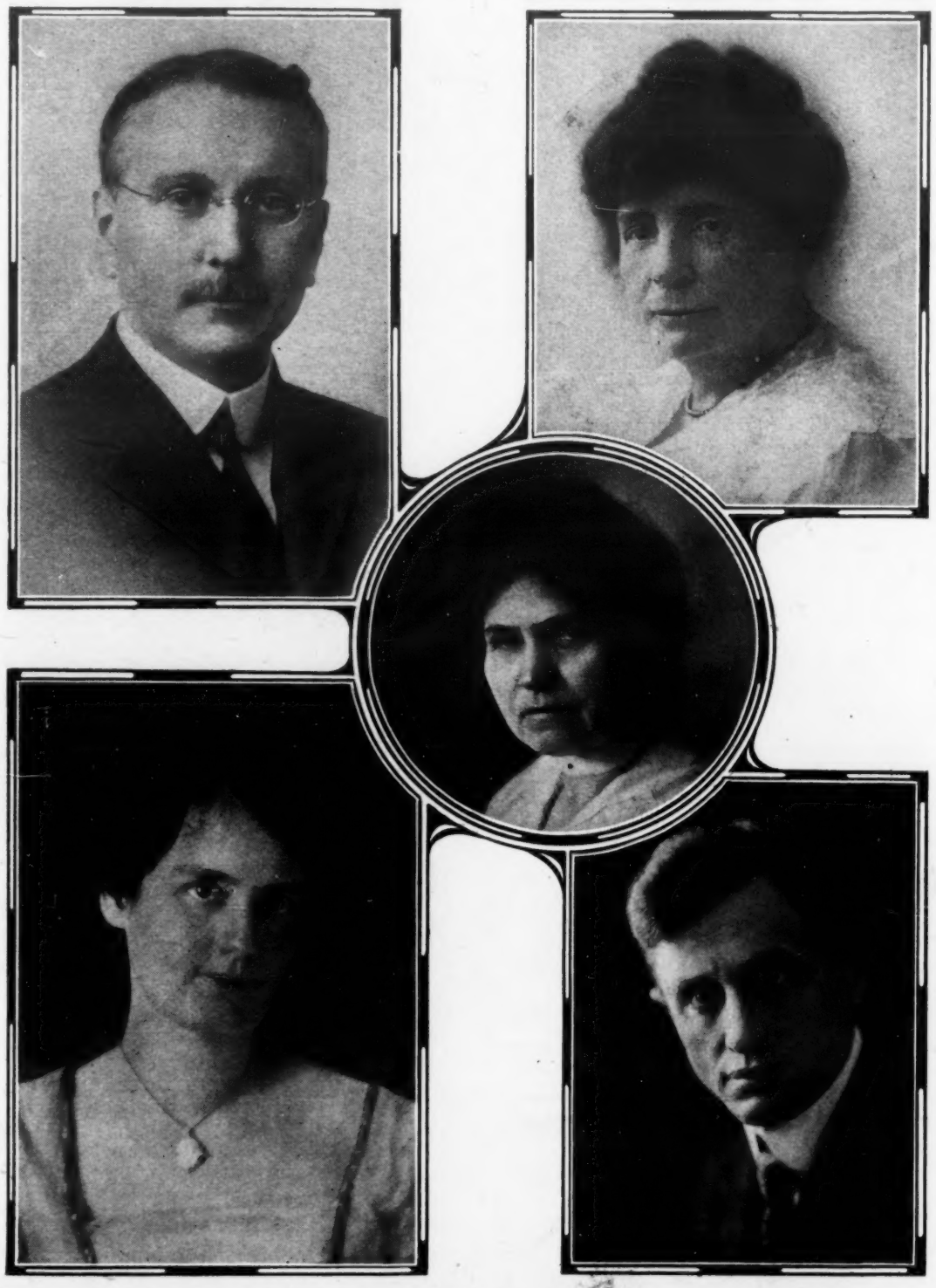
The two leading woman's organizations, the St. Cecilia and the Ladies' Musical clubs, are planning to do a large share toward furnishing entertainment for the thousands of soldiers and visitors. No opportunity will be lost in turning an era of musical activity to account in both its cultural and patriotic aspects. The Ladies' Musical Club, which is entering upon its twenty-ninth year, comprises four departments—the active, made up of voice, piano and violin sections; a student membership; a chorus; and an associate membership. The constitution announces as the club's *raison d'etre* "The development of the musical talent of its members, and the advancement of the interests and promotion of the culture of musical art." The work of the year opened with the annual complimentary concert on Oct. 8.

The chorus department, again under the leadership of Frederick W. Wallis, will give two evening concerts. Last season's successful innovation of giving an operatto may be repeated. Announcement has been made that the club will give its services frequently, both as a chorus, and professionally as single members, to the entertainment work at Camp Lewis. Mrs. Chandler Sloan, prominent Tacoma soprano, was recently re-elected president of the club. Her aiding officers for the year are:

Mrs. F. C. Brewer, first vice-president; Mrs. Roy D. Pinkerton, second vice-president; Mrs. J. W. Cloes, recording secretary; Mrs. Harry R. Maybin, corresponding secretary; Mrs. Harry Baker Opie, treasurer; and the following board members: Mrs. Frederick Rice, Mrs. Frederick Keator, Mrs. George C. Hastings, Mrs. Frank Carnahan, Mrs. T. S. Silvers.

Tacoma's Musical Census

Artist Course of Concerts
Programs by St. Cecilia Club
Orpheus Club Concerts
Series of Concerts and Recitals
For School Students
Programs by Ladies' Musical Club
Faculty Recitals in Music Schools
Special Programs for Soldiers Arranged by Tacoma Musical Committee



MEN AND WOMEN WHO ARE LEADING IN TACOMA'S MUSICAL EXPANSION

Upper left: Ferdinand L. Dunkley, conductor of St. Cecilia Club and head of vocal department of Annie Wright Seminary, Tacoma, Wash. Upper right: Lucy S. Lamson, supervisor of Music in the grade schools. Circle: Mrs. Bernice E. Newell, manager Artist Course of Concerts in Tacoma. (Photo by James & Merrihew.) Lower left: Mrs. Chandler Sloan, president of the Ladies' Musical Club. Lower right: O. S. Larson, president of the Pacific Coast Norwegian Singers Association

Some Plans of the Clubs

The St. Cecilia Club, which holds the honor of being the oldest choral club in the State, is again to be under the leadership of Ferdinand Dunkley, the gifted baritone. Mrs. B. B. Broomell, president of the club, announces that the organization faces its most prosperous season, with an increased chorus and membership. Interesting concerts will bring to the city many prominent artists.

Concerts featuring celebrated soloists will also be given by the Orpheus Club, the leading male chorus of the Pacific Northwest. Under the brilliant conductorship of John M. Spargur the club will present two concerts, one before the holidays and a Spring Festival. As formerly, an evening of each month will be given to program work at the cantonment.

Ferdinand Dunkley is one of Tacoma's resident musicians this season. Besides resuming his work as leader of the St. Cecilia Club, he is also in charge of the vocal music at the Annie Wright seminary. Mr. Dunkley was one of the leaders in the community singing movement in Seattle last season and expects to do his share in this work in Tacoma. Seattle still claims part of his time as an instructor in the Stapp School of Music and organist of First Church of Christ, Scientist; he is also director of the Chehalis Choral Society at Chehalis, Wash. Mr. Dunkley spent the summer at Seabold, Bainbridge Island, where he wrote several new compositions which are being published by the Oliver Ditson Company.

Development of School Music

The music in the thirty grade schools of Tacoma is under the supervision of Lucy Stedman Lamson, prominently known throughout the Northwest as a director of public school music. Miss Lamson received her musical education in New York. Co-operating heartily with her in her work are the 300 teachers of the grade schools, where the following threefold system-plan has been established by Miss Lamson: Sight singing and the singing of two, three- and four-part standard choruses: a thorough knowledge of the patriotic and best war songs: an organized chorus of children to lead in a series of community "sings," assisted by a local orchestra and soloists. A series of concerts, lectures and recitals has also been arranged as an inspiration to the pupils, to be given by well-known Tacoma musicians, who formerly attended the schools as students.

The Puget Sound Conservatory of Music began its twenty-fifth season on Sept. 23, with unusually pleasing prospects for the coming school year. The faculty, headed by Dr. L. Schofield, well-known musical director and organizer, has been enlarged this year on account of the increasing demands for admittance at the Conservatory. Besides his regular duties as director of the School and head of the Piano, Organ and Science-of-Music Departments, Dr. Schofield will undertake the extra musical work connected with the army of young soldiers who will attend the College of Puget Sound this year. Fritz Kloepper, concert baritone, will continue his work as head of the voice department. Clayton Johnson, organist of the First Lutheran Church and post-graduate of the Conservatory, will continue his work in piano and assist in music classes, as will Leona McQueen, a post-graduate of the school. The violin department is in the hands of Camillo d'Alessio, who will also conduct an ensemble class. Three teachers of piano and an assistant in harmony and counterpoint will be added. Besides the regular quota of faculty concerts and recitals the annual ensemble concert will be given by all of the musical forces of the College and the Conservatory. Also the annual Christmas oratorio, the annual contest of original college songs, and a large number of "war concerts" for the soldiers at Camp Lewis. The experiment of offering a silver medal for the best presentations of organ, piano, voice and violin numbers at the contest will be continued. The experiment last year proved to be a great incentive both to teachers and pupils, and it is the plan of the Conservatory to make it an annual affair. Students will be judged by professional musicians who are in no way connected with the Conservatory. They will be graded on position, accuracy, memory, technique, general stage appearance and interpretation.

The d'Alessio Conservatory of Music under the direction of Camillo d'Alessio added to the usual fall enrollment, listing from summer classes of 120 pupils. Following last year's precedent, scholarships will be given pupils making the best progress, and silver medals awarded by competent judges on special work. Musical history lectures, monthly recitals and musicales, with the opportunity of ensemble practice and appearances before Tacoma musical associations, are among the advantages received by students.

The newly opened Wasterlain Conservatory announces courses in piano, violin and all band instruments. A graduate of the Brussels Conservatory of Music, F. L. Wasterlain, founder of the Tacoma school, has directed many European bands, coming to America directly from the leadership of a military band in Belgium. Wielders of saw and hammer in the busy Puget Sound shipyards are rested and cheered with the fine concert programs given daily at noon by the Foundation Company's Band, of which Mr. Wasterlain is director, and at the Todd Yards by an equally proficient organization under the leadership of John Soley. In the Conservatory organization work Mr. Wasterlain, supervisor of the orchestral section, has already a large students' orchestra in the forming and far from the embryo stage.

At the Annie Wright Seminary, voice pupils are rejoicing at the prospect of study throughout the season under Ferdinand Dunkley, who assumed charge of the vocal courses at the school's fall opening.

Plans for Camp Lewis Concerts

Music schools showing gratifying increase both of pupils' enrollment and of additional teachers needed in all departments, are the European Conservatory of Music, the Music Extension of the Aquinas Academy, Dominican Sisterhood, the Valisi Piano School, and the Tacoma Institute of Music, the latter under the leadership of D. P. Nason, formerly of the Northwestern University of Chicago.

Among singing societies which will add to Tacoma's assets musically for the coming year are the Nordmaendene Male Chorus, and the Pacific Coast Norwegian Societies, to the presidency of which O. S. Larson, Vice-President of the Tacoma Scandinavian-American Bank, was recently elected.

Increased community interest in music builds a greater supply to draw from in the promoting of patriotic activities. Liberal and enthusiastic response has been made by musicians of this city individually and en masse in every patriotic endeavor and toward the carrying out of arrangements of leaders for the entertainment of the soldiers at Camp Lewis. Covering a period of six months of the camp life, under auspices of the Tacoma Music Committee, of which Frederick W. Wallis, prominent baritone, teacher and organizer, was chairman, over eight concerts were given at the cantonment and 1200 musicians had participated—all without expense whatever to the Y. M. C. A., under whose general auspices the entertainments were given. During the recent Liberty Loan drive Mr. Wallis, appointed director of musical programs, furnished in one week sixteen bands, while forty-five quartets sang under Mr. Wallis's leadership at various Tacoma theaters.

Official director of music for the Commercial Club, Mr. Wallis leads the club in singing at their monthly rallies, and as organizer and leader of a Liberty Chorus, is arranging for the presentation of the "Messiah" at Christmas, and later as a culminating event of the Tacoma season, for a Community Music Festival in the Stadium.

AIMEE W. RAY.

Estelle HARRIS

— Soprano —



Concert

Oratorio

Recital

Coast to Coast Tour

Now Booking Season 1918-19

Management: Lee Keedick Lecture and Musical Bureau
437 Fifth Avenue, New York W. C. GLASS, Booking Manager



GRACE HOFFMAN

American
Coloratura
Soprano

Recording Exclusively for Pathé

Personal Address:
216 West 72nd Street, New York
Telephone Columbus 642



FREDERIC WARREN

TENOR

OPERA ORATORIO CONCERT

Instruction in the Art of Singing

Method

JEAN DE RESZKE

New York Studio
814 Carnegie Hall
Tel. Circle 321

Appointment by letter Mason & Hamlin Piano used



Raymond WILSON

PIANIST

"Impressed his audience with his truly remarkable power as a technician and an interpreter."
—*N. Y. Evening Mail.*

AEOLIAN HALL RECITAL,
OCTOBER 31, 1918

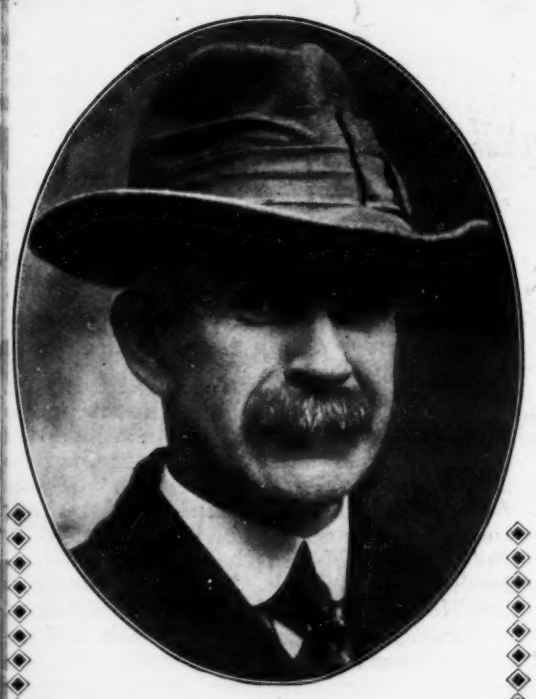
MANAGEMENT SYRACUSE
MUSICAL BUREAU
LOCK BOX 443, SYRACUSE, N. Y.
Knabe Piano Used

JULIUS WILLIAM MEYER

Teacher of Singing

Free Tone Emission
Style
Repertoire
Diction

Carnegie Hall
Res. Brooklyn
Studios:
Prospect 1380



HARRY N.
WILEY

PIANIST and
TEACHER OF PIANO

AT
OHIO WESLEYAN UNIVERSITY

Address: Delaware, Ohio

Refers by permission to
HAROLD BAUER



Photo © Mogett

MYRNA SHARLOW
Prima Donna
SOPRANO
Chicago Opera Association
Address: Auditorium Theatre, Chicago

HERMA
MENTH

Pianist



Photo by John Weiss

Address Secretary,
611 West 127th St., New York
Mason & Hamlin Piano

New address 206 West 71st St. New York

MARIO
SALVINI

VOICE

Claude Warford

Composer
Teacher
of Singing



Metropolitan Opera House Bldg.
NEW YORK

Successful Warford Songs—
EARTH IS ENOUGH
WAITING (Japanese Sword Song)
Two Stirring Songs for Men
A RHAPSODY DREAM-SONG
Two Beautiful Songs for Soprano
PIETA
An Unusual Contralto Song



Mme. ANITA RIO

Soprano

Concerts, Oratorio, Opera

Personal Address: Bronxville, N. Y.



ROBERT HUNTINGTON TERRY

"The Belfort"—Yonkers, N. Y.

Composer—Organist—Accompanist

Song Successes: "Doan' You"—"I Never Knew"—"The West"—"A Southern Lullaby"—"In An Oriental Manger" (Christmas), "Reveries."

DUDLEY BUCK

TEACHER OF SINGING
(Prominent Pupils: Marie Morrisey, Allen Hinckley, Edgar Schofield and others.)
50 W. 67th St., New York. Phone Col. 8462

KATHRYN PLATT GUNN CONCERT VIOLINIST

Address: 930 Lincoln Place, Brooklyn *Phone Bedford 5472-W*

WAR BRINGS COMMUNITY CHORUSES TO ST. LOUIS

Mass-Singing Stimulated Intensely by Patriotic Activities —Symphony Season Will Feature American Compositions and Noted Soloists—Ranks of Choruses Thinned, but Many Clubs Will Continue Concerts —Nearby Camps Well Served by City's Musicians

ST. LOUIS, Oct. 10.—There does not seem to be much cessation in the concerts and other musical activities as planned for the coming season. It is a recognized belief of the Government and also the people at large that they must still be entertained and the highest form of this is embodied in music. The Government authorities have recognized its value from the standpoint of morale and therefore have made full provision for it in the camps and cantonments all over the country. This also has had its influence in all war camp communities. Therefore the trend in this city has been decidedly to the idea of community singing and the war has done so much to encourage this that it is now firmly established here.

Under the auspices of the War Camp Community Service and in conjunction with the organization of the "Four Minute Men" and with co-operation of the St. Louis Art League and choral societies all over town, the movement is well under way and with such success as perhaps has not been exceeded in other cities. The Liberty Loan campaign, just over, has had a wonderful effect and has added much stimulus to this movement, for one of the branches of their publicity contained what was perhaps the most intensive drive of community singing that the country has ever known. The publicity department selected the writer to organize and operate a Bureau of Inspirational Songs and Music whose duty it was to see that every form of "ready made audience" from the big mass meetings and rallies, motion picture theaters and others, down to the country school rooms, was taught and should sing four Liberty Loan songs, which had been carefully selected. This was done with pronounced success. The effort put forth met with instant response throughout the entire Eighth Federal Reserve District, comprising parts of seven of the Central-Western States and comprising in all about 369 counties. These songs were "For Your Boy and My Boy" by Van Alstyne, "Buy a Bond," Threlkeld, "Don't Let the Son Go Down" by Hall, and "Uncle Sam, Every Man Will See You Through" by Spray. In all over five million people were taught these songs.

Much credit for the community singing spirit which has been aroused is due to the efforts of Frederick Fischer, for years a member of the symphony orchestra and conductor of the now famous Pageant Choral Society. The inauguration of public singing was accomplished through his efforts in conjunction with Charles Cooper of the War Camp Community Service and Judge Charles Claflin Allen of the Art League.

The first real meeting took place the latter part of the summer in one of the parks, at which about 500 attended. It was a decided success. After this the movement has steadily grown until the most recent reports show that all of the last meetings which were held in the parks and playgrounds were attended regularly by from 2000 to 5000 people. This means that by next summer some adequate provision will have to be made by the city for this class of entertainment. A monster meeting in the Coliseum is planned for November.

As for the matter of concerts and other forms of musical activities, we will have the regular season by the Symphony Orchestra, three series of splendid concerts by a local manager, concerts at various intervals by five choral clubs and the usual number of smaller choral clubs and societies that do their share toward filling out the musical program for the winter.

Club's Ranks Thinned

Ranks of all the clubs have been thinned considerably by the war and the activities have been materially changed. All are doing their share toward patriotic work among the soldiers and sailors and all units are being called upon to furnish high grade entertainment to the many thousands of soldiers that pass through Jefferson Barracks, just fifteen miles south of the city, which is one of the largest receiving depots in the country. The Knights of Columbus have already ninety stars in their service flag and the Apollo Club twenty-one. The Symphony Orchestra has also lost many, but the personnel is strictly 100 per cent American.

St. Louis' Musical Menu

Symphony Orchestra
Community Singing
Pageant Choral Society
Outdoor Municipal Theater
Five Choral Clubs
Elizabeth Cueny's Concert Courses
Numerous Ensembles

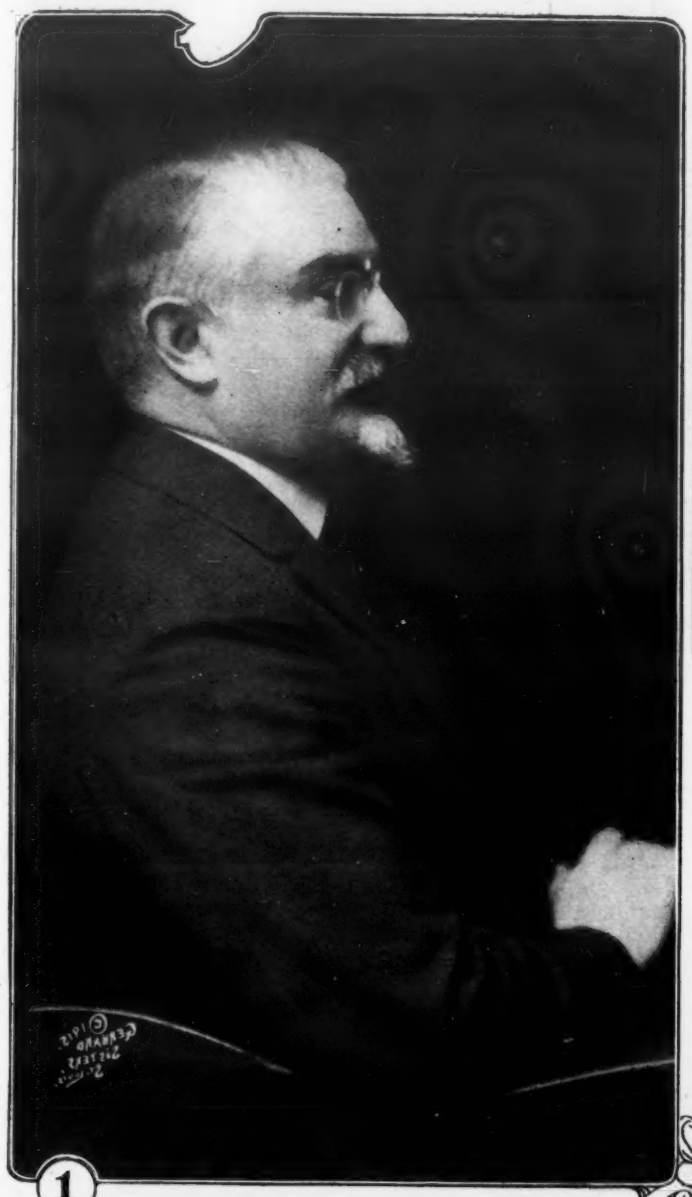
Owing to the fact that the St. Louis Orchestra was made up almost entirely of young men eligible for the army, it was decided not to attempt to reorganize it this year, but to wait until the war is over. Many theaters have had to cut down their orchestras on account of the scarcity of musicians. The open air theater was not used much this summer for musical performances, as had been previously planned, but was given over to a number of municipal entertainments and an excellent fashion and style show, which incorporated much artistic music and stage effects. A permanent electrical switchboard was erected.

As for opera we had the Century English Opera Company, with Joseph Sheehan and his associates, at the American Theater, and we will also have a visit of Fortune Gallo and his San Carlo forces. It is not known just now whether or not the Chicago Company will pay a visit here. Guy Golterman, who has had charge of these big events for a number of years, is now residing in New York, where he is developing "The Nation's Forum," a form of educational and intellectual work by means of talking machine records of famous personages.

The foremost musical organization, the Symphony Orchestra, again promises a series of unusually fine concerts, which will be held as usual at the Odeon. Max Zach, conductor, will enter upon his twelfth season with the orchestra. During the first year of Mr. Zach's work in St. Louis he found conditions very difficult. However, he applied himself vigorously to the task of raising St. Louis' musical standards. That he has succeeded in doing this in the face of all opposition is attested by the fact of his re-engagement from year to year. Musical appreciation in this city is now on a par with that of any of her sister cities and our orchestra has reached a state of efficiency and popularity as is enjoyed by the other large orchestras throughout the country. Financial difficulties are again bothersome, but it is a most essential thing that the orchestra be retained in its fullest degree, so that this efficiency may not be lost. The symphony and popular concerts are given each year to constantly growing crowds of devotees of orchestral music.

During the coming season the usual pairs of fifteen symphony concerts will

[Continued on page 142]



1



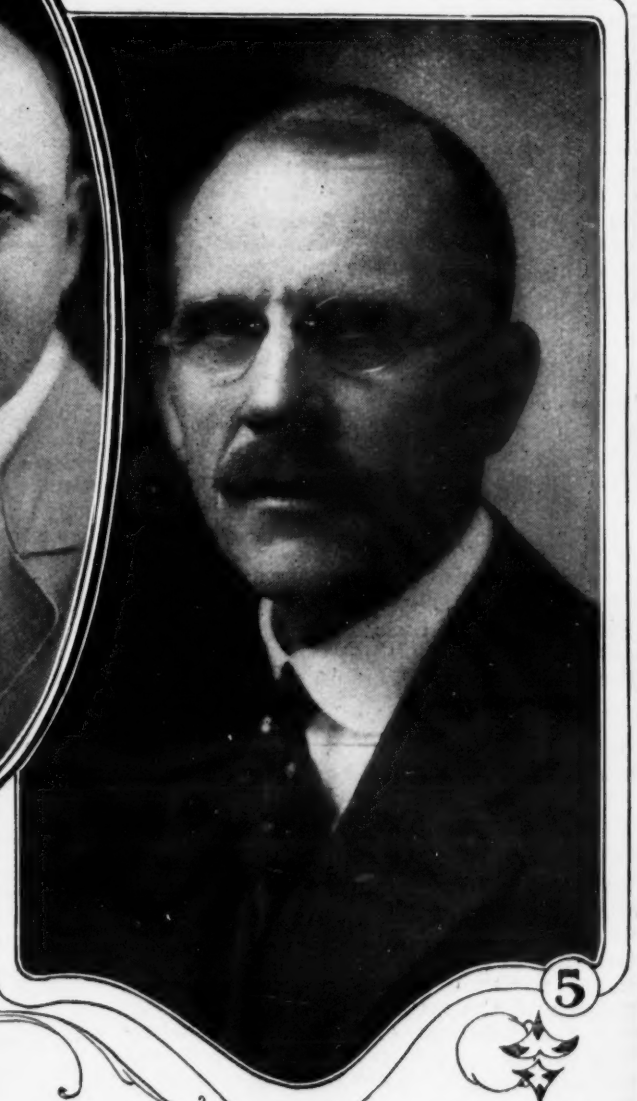
2



3



4



5

CHIEF PROMOTERS OF ST. LOUIS' MUSICAL WELFARE

No. 1—Max Zach, Conductor St. Louis Symphony Orchestra, who commences his eleventh season. (Photo © by Gerhard Sisters.) No. 2—The Pershing Quartet, left to right: Mrs. J. J. Kessler, Olga Hambuechen, Marie Becker and Mrs. Carroll Smith. (Photo by Gerhard Sisters.) No. 3—Ball Room of the Hotel Statler in which most of the important St. Louis concerts take place. No. 4—Frederick Fischer, Conductor Pageant Choral Society and first conductor of organized Community singing in St. Louis. (Photo by Philip de Woskin.) No. 5—E. L. Coburn, Supervisor Music of Public Schools. Organizing Community center singing in night schools. (Photo by Philip de Woskin.)

WAR BRINGS COMMUNITY CHORUSES TO ST. LOUIS

[Continued from page 141]

be given on Friday afternoons and the following Saturday nights and the twenty "Pop" concerts on Sunday afternoons. The season will open with a popular concert on Sunday afternoon, Nov. 10, at which will appear as soloist Marion Elsa Taucke, contralto, a pupil of Eugenia Gertner. Miss Taucke sang for Conductor Zach last spring and not only won his warmest praise but was engaged to appear at the first "Pop" concert.

The following artists have been engaged for the symphony concerts; Francesca Peralta, soprano (a big favorite here owing to her summer opera performances last season); Mme. Ernestine Schumann-Heink, contralto; Julia Claussen, contralto; Toscha Seidel and Max Rosen, violinists; Rudolph Ganz and Mischa Levitzki, pianists; Henri Casadésus, viole d'amour, and Carlo Liten, the Belgian tragedian. Michel Gusikoff, who so successfully filled the chair of concertmaster of the orchestra last year, has again been engaged and will also appear at a pair of the symphony concerts.

Conductor Zach is now at his home in Roxbury, Mass., working on his programs for the season, but has made no announcements as to what will be played. He is a great believer in the modern composers and also has been one of the foremost advocates of American music. New compositions of Americans have occupied important places on his programs for several years and this one will be no exception. No novelties have as yet been promised. Enlistments and draft will make a good many changes in the personnel of the orchestra, but Mr. Zach will make a special trip to St. Louis to examine applicants for the openings which have been made from this cause.

Planning Local Concerts

Arthur J. Gaines, who is entering his seventh year as manager, says that they will do no touring this season owing to transportation conditions and the fact that many of the universities hereabouts are cutting down their musical activities. Plans are being worked out for a number of patriotic concerts in St. Louis and vicinity in co-operation with the War Camp Community Service. Frederick Fischer will again be orchestra manager and is now busy signing up the men for the season. The principal officers are:

John Fowler, President; James E. Smith, Hanford Crawford, A. W. Douglas, H. A. Koehler, G. D. Markham, Mrs. P. N. Moore and Mrs. W. A. McCandless, Vice-presidents, and Hugo A. Koehler, Treasurer.

Principal among the choral activities are those of the Apollo Club, which this season will celebrate their twenty-fifth anniversary, and the men are going to try and make it their banner year. The usual series of three concerts will be given and the men are hard at work under the tutelage of Charles Galloway. The first concert takes place the 26th of next month and the soloist will be Mabel Garrison. The second will come on Feb. 11, with Emilio de Gogorza, baritone, and the last on April 22, with Louise Homer as soloist. Many of the members have volunteered for different kinds of local war amusement activities and were most useful in the Liberty Loan drive. Officers for the coming season are:

Phil. Becker, President; John Rodan, 1st Vice-president; Linn Payne, 2nd Vice-president, and C. W. Hughes, Secretary and Treasurer.

Another choral society which is doing excellent work is the Morning Choral Club of 125 women, which will this season embark upon its twenty-eighth year. The activities of the club have always been many, but they have subdivided their talent and now there are many combinations of voices that are giving their services to the war work. Principal among these are the Pershing Quartet composed of Mrs. Carl Smith, Mrs. J. J. Kessler, Miss Marie Becker and Olga Hambueschen; the Victory Quartet and the Liberty Quartet, which is composed of Mrs. Hector E. M. Pasmezoglu, Mrs. Haid, Miss Gauen and Blanche Herrick. Others are forming for similar duty. These women have been doing excellent work. The club will again be under the direction of Charles Galloway, with Mrs. Carl Luyties as the accompanist. The "Member's Day," or opening concert, will take place in the Hotel Statler ballroom on Nov. 15, when the club will hear Louise Homer, 2nd, daughter of the famous prima donna, in her first public appearance of the season.

There will be a public concert between Jan. 15 and 25, but the soloist has not been engaged to date. Subsequent concerts are also undecided. The officers for the coming season will be:

Mrs. Joseph Folk, President; Mrs. Joseph Fuqua, Vice-president; Mrs. William P. Jones, Second Vice-president; Mrs. W. O. Reeder, Corresponding Secretary; Charles L. Allen, Recording Secretary; Mrs. John Morrison, Treasurer.

This Club Is Intact

The Knights of Columbus Club has been reduced to less than half of its original strength, but not so long ago those remaining members took a pledge that they would keep the club intact during the war, so that when their members came home they would find the same environment to enter into and with that same spirit that the club has always maintained. With a registration of about seventy voices this season they have planned an innovation for male choral clubs here. Instead of the regular alternating of soloist and club number, they have decided to give up the first half of their first concert program to a cantata for male voices, with soprano soloist. Then another soloist will alternate with the club in appearances during the second half. This will be their eighteenth season and the club will again sing under William Diebel's bâton. A concert will be given in December and February, but no definite announcement of date or assisting soloists has been given out. The roster of officers remains the same, as follows:

Charles Mulligan, President; Alonzo F. Barr, Vice-president; John P. Walsch, Secretary, and W. J. Donohue, Treasurer.

The Pageant Choral Club have again come forth with an interesting announcement of their plans for the winter Frederick Fischer, the conductor, has a fine idea of knowing what is appealing to the public and therefore has arranged his programs accordingly. However, the society is backward this year in their engagement of soloists, in keeping with all of the others, for usually each one is ready to announce their entire program in time for the Special Fall Issue. Their first concert will be given Dec. 10, when they will sing Skilton's "The Vicar's Daughter," Carl Busch's "The American Flag" and Paine's "Hymn to the West." Their second concert will be Jan. 28, with Verdi's "Requiem," and the final one on March 11, with Hadley's "Ode to Music." The officers for the year are:

Walter Hennig, President; C. H. Howard and J. H. Gundlach, Vice-presidents; Claude Weakley, Secretary and Treasurer.

Miss Cueny's Series

The activities of Elizabeth Cueny, our manager of local concerts, has planned one of the most diversified seasons that she has ever presented and it should prove a most elegant success. She has arranged three series of concerts at the Odeon, Sheldon Hall and the ballroom of the Hotel Statler in such a manner as not to conflict with the symphony dates and others that are already scheduled. Her list of big concerts and entertainments which are to be given at the Odeon contains some of the finest talent available. The first big concert will be Jan. 21, when Josef Rosenblatt, the Jewish cantor, will again appear. On Feb. 1, the Coliseum, John McCormack and others; Feb. 28, Frances Alda in a recital at the Odeon; for March 17, Jascha Heifetz; April 8, Galli-Curci. Supplementing these evening concerts her series at the Sheldon will be no less important. Opening this series will be George Barrère and his Little Symphony Orchestra, on Oct. 26; Nov. 9 brings Lucy Gates, soprano, making her first appearance here, and Leo Ornstein, Nov. 22. The Flonzaley Quartet will come again Dec. 7. The third season of Friday Musicales will be under the auspices this season of the Alliance Française, whose war work is directed to raising funds for the American Fund for French Wounded and French War Orphans. On Nov. 8, Hulda Lashanska, soprano. On Dec. 6, joint recital by Dora De Phillippe, soprano, and Salvatore de Stefano, harpist; Jan. 3 will bring a most interesting combination in Alfred Cortot, the French pianist, and Cecil Fanning, the American baritone. The last concert will fall on Feb. 7, with Jacques Thibaud as the artist.

Miss Cueny will also manage the engagement of the Century English Opera Company at the American Theater and will no doubt have other things which will develop during the winter. Without her activities in music St. Louis would suffer greatly. Almy Cueny, her sister, will again assist her with her bureau.

The Liederkranz Choral Club will again have their season and this time will give three concerts under the direction of E. Prang Stamm. There is embodied in the chorus a woman's chorus and a male chorus, both of whom will take part separately and together in the various programs. The chorus will number about 100 voices this year. For the first concert they will give a cantata, "Columbus," in which Louis Kreidler, the baritone, will sing the principal part. Otto Tietjens is chairman of the executive committee.

The Chaminade Club, numbering over fifty women, will again hold forth in Webster Groves, but have not decided definitely as yet on any dates for their concerts. They have devoted much of their time this summer to war activities and have kept together all summer on this account. Leo Miller will direct them again this year. He will also occupy the chair of music at Lindenwood College in St. Charles, Mo., and will do some concert work locally.

In the Public Schools

There is much work planned out this year for the schools. They have taken a most active part in the Liberty Loan campaign, and under the direction of E. L. Coburn, the supervisor of music, they are going to keep up the stride that they have set for the past few years.

On Nov. 7 there will be a convention here of the State Music Supervisors and they are planning a community sing before every one of the sessions. It is also planned to have the community singing in the schools in the various parts of town at night. There will be the annual concerts in the spring and Mr. Coburn is now devoting much time to the development of the school orchestras and over 800 pupils now compose the various orchestras in the schools. These are used on all occasions.

The American Guild of Organists, which is doing great work in its line, and the Chamber of Commerce has created a new division known as the Division of Music and Allied Arts, with Ethan Allan Taussig as chairman. This will be the beginning of a great movement of civic interest in music, it is thought, and the chamber have pledged themselves to get behind big things.

There will, of course, be a great number of unheralded concerts. Already, however, we know of two. Enrico Caruso and his concert company will appear in a monster concert at the Coliseum with a symphony orchestra, Oct. 22.

The famous French Orchestra will visit us on Nov. 22 at the Odeon. We are all looking forward to this event with much interest.

Sidney Schiele is again going to have his Amateur Orchestra at Temple Israel, and there are several other amateur organizations that will be kept alive, although somewhat smaller than normally. All in all, we look forward to a very interesting season. The community work has had a wonderful impetus and through the aid of the Liberty Loan songs and the Four Minute Men singers we are going to have our full share of this great work in the future.

HERBERT W. COST.

Metropolitan Stars to Appear in Evansville (Ind.) Concerts

Winter Series Will Introduce Noted Singers and Instrumentalists—Chorus Organized Under Leadership of Harry Bibber—Municipal Band Takes Important Rôle

EVANSVILLE, IND., Oct. 15.—Evansville is to have a music season this year which will rival that of some larger cities. A series of four concerts of famous artists has been booked for the season, beginning in October and ending in April.

The first concert is to be given in the Coliseum, Tuesday evening, Oct. 29, by the Metropolitan Grand Opera Quartet, comprised of Frances Alda, leading soprano of the Metropolitan; Caroline Lazzari, leading contralto of the Chicago Opera Company; Giovanni Martinelli, leading Italian tenor at the Metropolitan, and Giuseppe de Luca, the famous baritone of the Metropolitan. Gennaro Papi, conductor at the Metropolitan, is to be at the piano.

Other concerts on the series are to be given by Mischa Elman, violinist, and Rudolph Ganz, pianist, Dec. 4; Amelita Galli-Curci, soprano, and concert party, Jan. 6; John McCormack, tenor, and party, April 1 or 3.

The series of concerts is in charge of the Forrest Davis Concert Direction, in association with Charles L. Wagner. William Hinspeter, who has managed many concerts in Evansville in past years, has been engaged as local manager of the series.

A chorus of twelve professional singers has been organized, under the leadership of Harry Bibber. The personnel is as follows: Sopranos, Mrs. Ed Davis and Mrs. S. Z. Oberdorfer; Laura Knight; altos, Mrs. Ethel Milstead, Mrs. H. Ruff, Mrs. E. E. Hoskinson; tenors, Ed O'Neill, Charles Schneider, Elmer Katterhenry; bassos, Ed Ortmeyer, Clarence Specht, Albert Schuttler. This chorus will be busy all winter taking part in all the Liberty Loan and patriotic meetings throughout the country, stimulating community singing.

Thousands have enjoyed the open-air concerts given by the Municipal Band throughout the summer.

The announcement that the band will be continued as an organization through the fall and winter will meet with widespread approval. The band was organized last spring, thanks to the liberality and interest of Mayor Bossee, for the purpose of giving free concerts, twice weekly, at the city parks. The remarkable progress made since the early concerts by these players is evident in the more recent programs. Under the capable direction of Paul A. Walz, it has developed into an effective organization, whose services are in demand for all patriotic and community affairs. The Municipal Band had a conspicuous place on the programs for the recent convention of War Mothers and assisted in the Fourth Liberty Loan drive.

The Afternoon Musical Society will give the first program of its second season at the Y. M. C. A. auditorium, Oct. 29.

H. B. O.

VLADIMIR DUBINSKY

RUSSIAN 'CELLIST

(Recently on tour with Mme. SCHUMANN-HEINK)

SEASON 1918-19

Address c/o Musical America, 501 5th Ave., N. Y., or at Studio 547 W. 147th St., New York



CAMP CONCERTS BOOM MUSIC IN SAN ANTONIO

Every Musician in Texas City Has Volunteered for Soldiers' Concerts—Government Leaders Co-operate with Local Forces — French Orchestra Will Open Season—Community Series to Present Noted Artists—Symphony Will Take Leading Part in City's Musical Life—Famous Soloists to Appear

SAN ANTONIO, TEX., Oct. 5.—The musical attractions of San Antonio for the coming season will be of a two-fold nature—those for the city proper, its tourists and military visitors, and those for the soldiers at Camp Travis, the aviators at Kelly Field and Brook's Field, and the officers and troops at Camp Stanley and Leon Springs.



Clara D. Madison

President of the Music Teachers' Association and correspondent for MUSICAL AMERICA

There are managers here to bring artists for concerts, and those who arrange programs for the numerous Y. M. C. A.'s, theaters, community houses and hospitals in the five military camps around the city. Home and visiting talent is drawn on freely for these soldiers' concerts, and they have given freely of their time and talents with no thought of compensation, many giving even more time to these concerts than to their own professional work. Artists who have come here to give concerts have also given concerts for soldiers—always without compensation.

If dates for these concerts for soldiers were given they would embrace almost every day in the year, for they number five to ten weekly. If those who were on the programs were named, practically every musician in San Antonio would be included, and some have appeared or will appear from twenty-five to fifty times. There is another feature about these concerts. In the army is much musical talent, and this joins with that from the city in instrumental or song solos, or more frequently in well trained choruses.

Among those who have been arranging concerts for soldiers are:

Mildred Gates, Mrs. Frederick Abbott, Mrs. G. E. Gwinn, Mrs. Eli Hertzberg, Mrs. F. L. Carson, Mrs. Martha Baggett, Mrs. Chester Terrell, Miss E. Alice Holman, Mrs. W. D. McCarty, Mrs. J. J. Hoit.

Among the performers who have given most generously of their time are, violinists, Leonora Smith, Hazel Cain, Hazel Hutchins, Mildred Wiseman, Corrinne Worden and Walter Rombarg; vocalists, Martha Matthews, Edna Schelb, Mrs. L. L. Marks, Mrs. Fred Jones, Mary Howard; pianist and accompanists, Minnie Hirsch, Meta Hewtwig, Mrs. O. F. Bordelen and Mrs. Emmett Roundtree.

Club Serves the Camps

Perhaps no musical club has done more toward the entertainment of the army men than the Musical Club. To almost every concert of last season was given a special invitation to some of the officers and musically inclined men in the camps, these invitations including their wives. The same custom will prevail this season. There will be many elaborate programs, which will include the best local and visiting talent, as well as that of the army. Aside from these programs, usually given monthly, the club has its regular hospital work and will also take up some special war work. Among the concerts planned by the club is a benefit concert to be given by Mrs. Maurine Dyer Wilbanks, soprano, of New York.

The Tuesday Musical Club, with Floy Tarbutton as chairman of the Program Committee, has arranged an interesting program for the year. It features the music of the Allies, modern French and English composers, also Cadman's "Shanewis." Members of the club will be asked by the president, Mrs. Eli Hertzberg, to prepare programs for the various army camps, as they have been doing in the past; they will also assist in serving at the Community House on the days assigned to the club, and at the Red Cross rooms on Wednesdays.

The Merrymaids Musical Club is a federated club of fifty-seven active members in its tenth year. Mrs. J. G. Griner is the organizer and honorary life president. On the first Mondays of the month the members are canteen workers and entertainers at the Community House. The Kelly Field amusement unit has selected the Merrymaids Club to fill the feminine rôles in their dramas, and when not so occupied, they entertain in the different camps and hospitals.

On account of the seriousness of the times, the members voted not to bring any musical artists to the city; instead they will spend time entertaining the soldiers at home.

The Kelly Field Glee Club is a pioneer organization of its kind and consists of thirty trained voices from the best singers in the Field, under David Griffin, Post Song Leader. They have assisted at several of the Community Sings and at numerous civic and military entertainments in and near San Antonio. So enthusiastic have been the receptions accorded them that a request has just been made by the Deputy Governor of the Eleventh Federal Reserve District for their assistance in the October Liberty Loan drive to tour the largest cities of Texas, Oklahoma and Louisiana.

Messager to Visit City

An event of great significance, not only because of its musical worth, but because it is bringing all musical, civic, business and social organizations together with the military forces in San Antonio, is the appearance here, within a couple of weeks, of the Société des Concerts du Conservatoire de Paris, under the direction of André Messager. This will be a climax both of artistic and patriotic exhibition, the concert being a fitting closing for the Tricolor Day Celebration in San Antonio, held in honor of France. Some features of the day will be the singing of the "Marseillaise" by the great community chorus, under the direction of David Griffin, song leader of Kelly Field, and at which the Paris Orchestra will be honor guests.

On Nov. 2 the Pavley-Oukrainsky Ballet and the Little Symphony will appear under the auspices of the officers and directors of the San Antonio Symphony Orchestra. The ensemble will be under the direction of George Barrère. Notwithstanding the "war time economies," the manager of the orchestra, Miss Elenor Joseph, is meeting with unusual success, and is assured of the co-operation of the public. Under the excellent direction of Mr. Blitz, the same artistic growth, which was so marked in last season's performances, will be continued.

Four Community Concerts

The Community Concert Course, under the management of Miss M. A. Rowley, will include four concerts by artists of international fame. The first concert will present Paul Althouse, tenor of the Metropolitan Opera Company. The second concert will be given jointly by Merle Alcock, contralto, and Bechtel Alcock, tenor. Arthur Middleton, baritone, of the Chicago Opera Company, will be the attraction for the third concert, and Oscar Seagle, baritone, for the fourth concert. Miss Rowley is rapidly becoming recognized as a most successful local manager.

The Mozart Society, of which Mrs. J. T. Hornberger is president and Arthur Claassen director, will present Margaret Matzenauer, Nov. 29; Mabel Garrison, Dec. 6, and Pablo Casals, the 'cellist, Jan. 1. With each of these artists the society will appear in choruses. Among the attractions which seem sure to create some-

[Continued on page 144]

Musical San Antonio in a Nutshell

Symphony Orchestra
Community Concerts
Famous Soloists
Many Active Clubs
Concerts Series for Adjacent Camps



HEADS OF SAN ANTONIO'S STIRRING MUSICAL EVENTS

No. 1—Left to right: Mrs. Fred Abbott, Gertrude Gutman, Mary Clopton, who have been giving concerts regularly at the hospitals at Camp Travis and Kelly Field under the auspices of the Red Cross. No. 2—Julien Paul Blitz, Conductor of the Symphony Orchestra, Director of the Tuesday Musical Auxiliary Chorus and 'cellist. No. 3—Mrs. Eli Hertzberg, president Symphony Orchestra Society, president Tuesday Musical Club, chairman of War Recreation Board. No. 4—David Griffin, song leader of Kelly Field and director of the Kelly Field Glee Club. No. 5—Mrs. Lewis Krams-Beck, president of the Musical Club. No. 6—Sergeant Herbert Wall, song leader at Camp Travis.

CAMP CONCERTS BOOM MUSIC IN SAN ANTONIO

[Continued from page 143]

thing of a sensation will be that of Jascha Heifetz, who will appear in February. Alma Gluck, soprano, will be heard in March. Both of these artists will appear under the local management of Arthur Claassen.

Among the musical assets of San Antonio it is proper to mention first the San Antonio Symphony Orchestra. The coming season it will render a series of six concerts, beginning in January, with Julian Paul Blitz as conductor.

Among the musical clubs are the Tuesday Musical Club, San Antonio Musical Club, Merrymaids Musical Club, B Natural Club, and the Musical Department of the Woman's Club. Among the singing societies are the Mozart Society, Tuesday Musical Auxiliary Chorus, Beethoven Mannerchor and the Liederkranz.

Unique in the way of musical assets are the directors of the various song clubs of the army camps. Among these may be named David Griffin, the Philadelphia baritone, who is Army Song Leader at Kelly Field and Fort Sam Houston; Howard Wade Kimsey at Camp Stanley. Sergeant Herbert Wall is military song leader at Camp Travis, and Alva W. Wilgus the Y. M. C. A. song leader at Camp Travis. These leaders have assisted G. B. Chichester of the War Camp Community Service, alternating in conducting the big sings. The list of musical assets would be incomplete without naming the San Antonio Municipal Band, under the direction of W. H. Smith.

The San Antonio Music Teachers' Association, of which Clara D. Madison is president, is also an active musical force, one of its chief aims being standardization. It is also interested in war work and contributes liberally to the Red Cross work.

The teaching staff of San Antonio is not only large but contains those who have pupils that are entitled to the rank of "Art pupils."

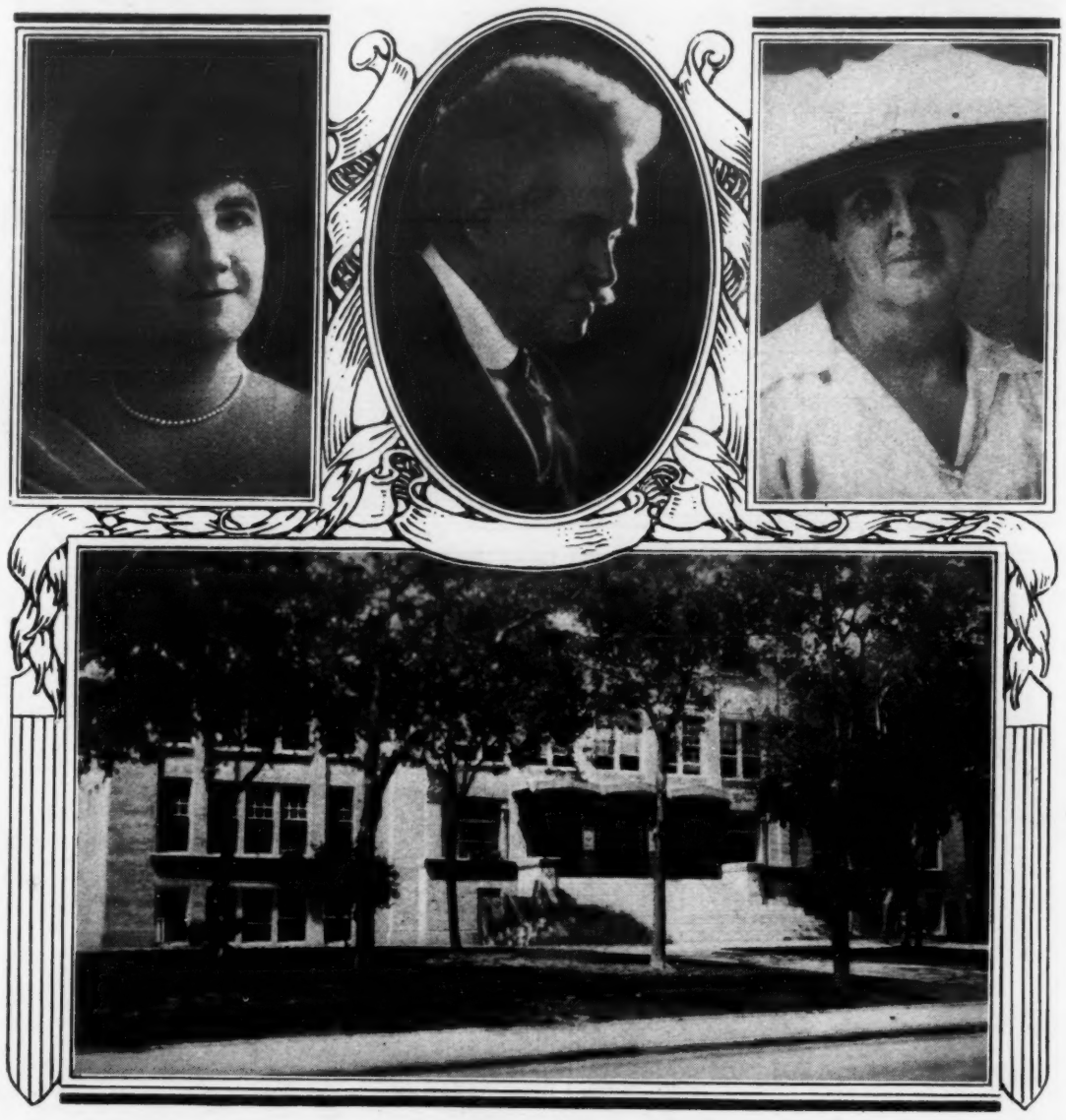
The exact number of teachers is not known, but is roughly estimated as follows:

Harmony and theory, 12; piano, 130; violin, 25; harp, 3; band instruments, 10; voice, 30.

In a word, the war work of musicians in San Antonio is exceptionally large; the concert programs will be given by the best artists available; club programs will be widely varied, and many of them highly artistic; community singing will be very strongly developed, and symphony music will have a large place. Music pupils, both of private teachers and in the music department of academies and private schools, will be numerous. Among these students will be several who are striving for artistic attainments.

The services music is rendering the army, not only in entertaining, but in moral uplift and in giving inspiration, is making a profound impression on the public mind, and the public estimate of the value of music is being enhanced every day.

CLARA D. MADISON.



Upper left: Mrs. L. L. Carson, chairman for Red Cross programs. Center: Arthur Claassen, director of the Mozart Society and Beethoven Men's Chorus. Right: Miss M. E. Rowley, manager of the Community Concert Course. Below: Main Avenue High School, where many concerts are given.

SAN ANTONIO MUSICIANS DIRECTORY

VOCALISTS—VIOLINISTS

MRS. FRED JONES
SOPRANO SOLOIST
TEACHER OF SINGING
Studio—317 Brooklyn St.

MARTHA M. BAGGETT
TEACHER AND COACH
Mayor Temple of Music

OSCAR J. FOX
TEACHER OF VOICE

MRS. L. L. MARKS
SOPRANO SOLOIST
AND TEACHER
417 Camden St.

GILBERT SCHRAMM
BARITONE AND TEACHER
Room 9
Mayor Temple of Music

WALTER ROMBERG
VIOLINIST AND TEACHER
105 E. Locust St.

PIANISTS

J. M. STEINFELDT
PIANIST—TEACHER—COMPOSER
727 Garden St.

EVELYN HARVEY
PIANIST AND TEACHER
Special Courses of Lectures in Musical History and Harmony
Mayor Temple of Music

ALOIS BRAUN
PIANO AND THEORY
Res. Studio: 117 Washington St.

E. ALICE HOLMAN
TEACHER OF PIANO
Dunning System of Improved Music Study for Beginners
Res. Studio, 816 W. Woodlawn Ave.
Travis 1355—3970

STELLA HUFFMEYER
TEACHER OF PIANO
Normal Dunning Teacher
Studio: Mayor Temple of Music

FREDERICK KING
TEACHER OF PIANO AND PIPE ORGAN
Room 11
Mayor Temple of Music

CLARA D. MADISON
PIANIST—TEACHER
Residence Studio, 210 Augusta St.



ELSE STERNSDORFF
PIANIST
Available for concert work
612 Trenton Ave., San Antonio, Texas

SPARTANBURG DROPS FESTIVAL FOR WAR

Woman's Music Club Thrives, However, and Converse Is Crowded with Students

SPARTANBURG, S. C., Oct. 10.—The outlook for musical activities in the city the coming season is not as bright as heretofore owing to the inroads of war.

Much to the regret of all concerned it was thought advisable by the directors of the Spartanburg Festival Association to abandon the usual spring festival. Many of its male members were in service and the chorus was much reduced in size. The ardor and enthusiasm is none the less, and the Spartanburg Festival is not by any means given up—it still lives and when times are fitting it will again be given on even a larger scale than heretofore.

The Woman's Music Club is the active organization which still flourishes and develops as time goes on. Twenty-eight members are now included on its roll, and all are active and enthusiastic in the work of the club, which is about to open its thirteenth year. The program committee has not yet definitely announced the program for the year.

In addition to the members the club will have the co-operation this year of Mrs. Cora Cox Lucas, pianist, who has come to make this city her home. Mrs. Lucas is chairman of the Music Committee of the State Federation.

The club has taken an active part in war work, canvassing for bonds and War Savings Stamps, making an excellent showing; also in making frequent visits to camp for concerts to soldiers who are in training near the city at Camp Wadsworth. By invitation the club recently gave a concert in the K. of C. hall, and various groups go out very often. Of these, Mrs. A. G. Blotcky, Mary Hart Law, Marie Epton and Marie Dean and others have been most generous in contributing to the pleasure of the soldiers. This work will be continued during the winter.

Concerts are given weekly, followed by military receptions, in several of the churches in the city. In return, the people of the city have greatly enjoyed many of the artists who have been at camp. These artists have been generous in singing gratis in churches and concerts for benefits.

The Woman's Music Club and Converse College will again give the Winter Concert series of four concerts, but as yet all artists have not been booked.

The faculty of the School of Music at Converse College is supplied with able artists. Julia Klumpke has resigned as professor of violin to do war work, her sister having been the protégé and heiress of the famous painter, Rosa Bonheur, whose studio in France is now being used as a hospital for disabled soldiers. Miss Klumpke, who has lived abroad, is an able linguist, and is well fitted in many ways for war work. Her place is supplied by Gertrude Potwine, who has had many advantages abroad. Edmon Morris is again dean of the School of Music. The school is full to overflowing, with many on the waiting list.

J. R. D. J.

ENGAGE BOSTON STUDENTS

Graduates from New England Conservatory Take Up Duties as Instructors

BOSTON, Oct. 7.—Margaret Allen of West Roxbury has begun her work as instructor in violin and piano at Kent's Hill Seminary, Kent's Hill, Me. Miss Allen graduated in 1917 from the New England Conservatory of Music, where she studied the violin for six years under Felix Winternitz and piano under Richard Stevens. She also has ability as a conductor and will probably form a school orchestra early in the term.

Ada M. Porter of South Manchester, Conn., of last year's graduating class, has been elected instructor in voice at Littleton College, Littleton, N. C. She was a pupil of William H. Dunham at the Conservatory. Marguerite Bowman of Sandusky, Ohio, a former pupil of the conservatory, goes to the same institution as head of the piano department.

May Torrance, operatic soprano and a talented member of the Conservatory Players, has returned to school after a summer spent in a munitions factory at her home town, Norwich, Conn.

C. R.

Many Portland Musicians Take Part in Programs at Federation Meeting

PORTLAND, ORE., Oct. 10.—The music programs and the musical people who took part at the various sessions of the Oregon Federation of Woman's Clubs, held recently, won praise. Those who participated were Lucien E. Becker, William H. Boyer, Lucie Valair, Mrs. Frank M. Taylor, Mrs. H. A. Heppner, Mrs. A. L. Richardson, Ora C. Baker, Benjamin F. Frank, Florence Jackson Jenny, Mrs. J. A. Mackenzie, Elizabeth Johnson, Martha B. Reynolds, Abby Whiteside, Mrs. A. B. Bailey, and the Monday Musical Club Chorus, Mrs. Rose Coursen Reed, director.

A. B.

Tamaki Miura Sings on "Japan Day" at Altar of Liberty

Tamaki Miura, the Japanese prima donna soprano, sang in connection with the Fourth Liberty Loan drive at the Altar of Liberty, Madison Square, on Wednesday, Oct. 9. This was "Japan Day," and Mme. Miura vied with the Japanese Ambassador, Viscount Ishii, in interesting the large gathering. The Ambassador delivered an interesting address and Mme. Miura sang American and Japanese national songs. Mme. Miura's first appearance of the season will be with La Scala Opera Company, on Oct. 29, at the Belasco Theater in Washington. She will sing for the first time with the Chicago Opera Association on Nov. 19, at the Auditorium in Chicago, when a performance of "Madama Butterfly" will be given with the diminutive Japanese soprano in the title rôle.

Grace Hofheimer, a young American pianist, will be heard in recital at Æolian Hall the afternoon of Oct. 23. She opens her program with a Mozart Sonata for two pianos in which number she will have the assistance of André Benoist.

Edna Thomas, a young mezzo-soprano from New Orleans, who has lately coached with Frank La Forge, will give a song recital at Æolian Hall on Tuesday afternoon, Oct. 29. She will have the assistance of Charles Gilbert Spross at the piano.

Mischa Elman will give a recital at Carnegie Hall on Sunday afternoon, Oct. 27. This will be the violinist's only recital in New York this season.

LOS ANGELES FEARS RICH MUSICAL PROSPECTS MAY BE BLIGHTED BY PROPOSED TAX

Doubled Taxation Would Bring Serious Effects, It Is Asserted —Draft Has Already Paralyzed Some of the Organizations—L. E. Behmyer, Nevertheless, Prepares Brilliant Series with Famous Stars—American Programs to Be Given by Symphony—Zoellners Offer Fine Novelties—Great Impetus to Music by 115 Public School Orchestras

LOS ANGELES, CAL., Oct. 5.—Last season, the writer opened his report of Los Angeles musical activities in the Fall Issue of MUSICAL AMERICA with the statement that the season of 1917-18 was to be somewhat of a conundrum, owing to the draft, then going into effect.

But that conundrum was nothing to the one which faces the present season. With a draft that is twice as extensive as the former one and with tax measures proposed to Congress that are estimated to be semi-prohibitive for concerts, every statement that is given me from musical societies and managers of concerts is accompanied by interrogation points in italics. If the tax on concerts is allowed to remain at the present figure of ten per cent, in spite of the increased call for soldiers an excellent season is prognosticated. But should Congress, in its wisdom, impose a doubled tax on concert attendance, no one knows what the outcome will be, though generally it is anticipated that our musical affairs, outside of those for patriotic funds, will be few in number. The one way out of this is for the artists as a class to reduce their fees to the point where the tickets plus tax will cost no more than last season. A $500 artist would have to give his concert for $450—and I rather think many of them will be glad to get concert dates at that rate of discount before the season is over, if the proposed tax law is enacted.

The new draft law will hit the Los Angeles choral societies hard. All members of the Orpheus Club are registered and about three quarters of the members will be in service. One-third already are. The Ellis Club will be less affected as its average age is about twenty years higher than the Orpheus. By the way, the *generalissimo* of the Ellis Club, Judge Walter Bordwell, was a candidate for the Republican nomination for Governor of California recently. *Per contra*, the women's societies, the Lyric Club and the Woman's Symphony Orchestra, doubtless will become all the more prominent by the rarity of concerts, providing the "sustaining membership" cards are not taxed as concert tickets. In the face of all this uncertainty as I write, the only way is to ignore questions as to the future and consider the various musical activities as they would proceed under normal conditions, and leave all questions as to taxes and attendance to the future to decide.

Behymer's Activities

While Los Angeles can entertain herself with much music of local manufacture, when it comes to the hearing of distinguished artists from the East, she is almost entirely in the hands of its California impresario, L. E. Behymer. At this writing, Mr. Behymer is in the East arranging contracts for the new season; but his office reports the following artists for the coming months, although it is admitted that a drastic concert tax law will make serious inroads on the proposed concerts.

To open the season of Philharmonic concerts in October, come Anna Fitziu and Segurola. The former never has sung in Los Angeles but Segurola was heard here with Nordica in the San Carlo Opera Company ten years ago, before he became so widely known. The first artist to be heard here not on the course is Muratore.

The Tuesday evening Philharmonic course, as now arranged, includes, besides Fitziu and Segurola, John McCormack, Yolanda Mérö, pianist, the Trio de Lutèce with Lucy Gates as soloist, May Peterson, soprano, Anna Case, and Louis Graveure. The Thursday evening Philharmonic course lists John McCormack, Lambert Murphy, tenor, Eddy Brown, violinist, Yvette Guilbert, Josef Hofmann, Frances Alda, and Mabel Garrison. Then there are the Saturday afternoon matinee concerts which include recitals by Anna Fitziu and Segurola, John McCormack again, Rudolph Ganz, Florence Macbeth, a matinée performance of La Scala Opera Company, May Peterson, and Louis Graveure.

From all these courses and the extras which are mentioned, Mr. Behymer will arrange a course of concerts by pianists for piano students, and one by singers for vocal students. But all the above does not cover the entire wealth of music which Mr. Behymer would like to present to Los Angeles, and which he will offer, if the laws and the conditions permit. In addition, there are to be recitals by Stracciari, baritone, Sophie Braslau, Hipolito Lazaro, Cantor Rosenblatt, Kathleen Parlow (one of the few violinists of the year), Ethel Leginska, pianist, Margaret Matzenauer, contralto, possibly the Zoellner Quartet, and Frances Ingraham.

Probably the French Orchestra now travelling in the country may be here in the week of Nov. 3, if its tour extends this far West. Moreover, La Scala Opera Company, with the cast of principals as announced in MUSICAL AMERICA last month, is expected to occupy two weeks at Temple Auditorium, beginning Jan. 13. In addition to all this list, Mr. Behymer will have more than a finger in managing many local affairs, not omitting Red Cross concerts and other patriotic benefits, which always call for his services.

The Symphony Orchestra

At this writing, the management of the Los Angeles Symphony Orchestra is preparing for the opening of its season; this will probably be with a big concert for the Red Cross, a benefit proposed by the men of the orchestra. The Orchestra management has paid all the indebtedness of former seasons and had quite a sale of tickets started for the coming year.

Last year the Symphony management turned over to the Government as tax on its ticket sales, $1,200. This year, if the tax is doubled, this income may be lost to the Government. Manager Blanchard says with a twenty per cent tax he can not see how the concerts can be kept up, as he fears the public will not pay the additional tax in sufficient number to make the concerts possible.

If the concerts are continued, Director Adolf Tandler plans to make the season one of National programs, opening with a concert of American compositions and followed in due order by English, French, Russian and Scandinavian programs, closing, possibly, with a concert offering some large choral work. However, the latter part of his plan may be destroyed by the male choruses being disrupted by enlistment. At any rate, the idea of presenting a series of Ally and Neutral national programs is an attractive one.

A woman's Orchestra has more chance of success just now than one composed of men, providing the clientele stands for the proposed tax. So the Woman's Symphony Orchestra of Los Angeles is looking forward to a musically profitable season, under the conductorship of Henry Schoenefeld. The orchestra was organized about 26 years ago by Harley Hamilton and led for twenty years by him.

[Continued on page 146]

A Snapshot of Los Angeles' Music

Symphony Orchestra
Woman's Orchestra
Zoellner Quartet
Saint Saens Quartet
Debussy Quartet
Lyric Club, 100 Women
Orpheus Club
Oratorio Club
Ellis Club
Physical Culture School Men's Society
Gamut Club, 75 Women Teachers
Musica Club, 50 Men
Organists, Guild
Wa-Wan Club
Matinee Musical Club
115 School Orchestras
Excellent Theater Orchestras
Composers of Note



A SCORE OF LOS ANGELES'S MUSIC PRINCIPALS

No. 1—At Mission Inn, Riverside. From left to right: Commissioner Daniels of the Indian School Commission; Charles Wakefield Cadman, Maggie Teyte, Frank Miller, the "Father of the Inn"; Tsianina Redfeather, L. E. Behymer, Commissioner Harrison. No. 2—L. E. Behymer, head of La Scala Opera Company and Los Angeles Impresario. No. 3—Adolf Tandler, Director of Symphony Orchestra, and Axel Simonsen, its solo 'cellist. No. 4—The Zoellner Quartet; Joseph Zoellner, Sr., viola; Amandus Zoellner, second violin; Antoinette Zoellner, first violin; Joseph Zoellner, 'cello, who is now Corporal Zoellner of the U. S. A. No. 5—The Symphony String Quartet reducing the high cost of living by gardening between practice periods. Left to right: Josef Rosenfeld, viola; W. M. Bower, second violin; Earl M. Bright, 'cello; Arthur M. Perry, first violin and director.

LOS ANGELES FEARS RICH MUSICAL PROSPECTS MAY BE BLIGHTED BY PROPOSED TAX

[Continued from page 145]

It has a business organization as follows: honorary president, Cora Foy; president, Daisy Walters; vice-president, Grace Deering; secretary, Beatrice Atkins; treasurer, Alberta Zens; and the directors are Madge Rogers Jackson, Sadie Stanton and Lucy Fuhrer Genter. A series of concerts will be given in afternoons, this season, the orchestra forsaking its former allegiance to earlier hours. American composers will be a specialty of the programs this year, giving a local work when possible. Among the works to be put into rehearsal are MacDowell's "Indian Legend" and "Indian Suite"; Henry Schoenefeld's "Minuet Characteristique," Debussy's "Two Arabesques," Saint-Saëns' *Danse Macabre*, Tchaikovsky's Fourth Symphony, and, if the public will stand for it, the Mendelssohn Scotch Symphony.

By the way, Director Schoenefeld has been actively at work lately in composition. Some of the results are three pieces for violin and piano, and the same arranged for 'cello and piano; a "Meditation" on "Old Folks at Home" for string orchestra, a sonata for 'cello and piano and a concerto for piano. Mr. Schoenefeld does not seek the limelight much but is one of the most serious of American composers.

Chamber Music Plans

The Zoellner Quartet is the most celebrated musical organization in the West which devotes its energies exclusively to the highest class of chamber music. But that does not prohibit it from playing worthy novelties, as seen in its advance programs for the coming season. Among the novelties listed are the following: a quartet by Edgar Stillman Kelley; a new quartet written by E. Goossens for the Zoellners; an arrangement by the composer of the Intermezzo from Cadman's opera, *Shanewis;* a "Sunrise Dance" and a "Ghost Dance" by Charles Skilton, dedicated to this quartet; also "Three Greek Impressions," by Emerson Whithorn.

The Zoellners expect to tour California in October according to present plans, and in the early part of next year make a two months' trip in the East. Since Joseph Zoellner, Jr., is serving in the army, (Corporal Zoellner now) his place as 'cellist is being filled by Robert Alter, who has played with Alwin Schroeder and with the Boston Symphony Orchestra. He is a very capable substitute for Mr. Zoellner. Owing to lack of adequate representation in the East and the difficulties of travel, the Zoellner trip will not be extended to as great lengths as formerly, so the places in which they play will be fortunate in hearing one of the leading quartets in the country.

Chamber music, outside of that offered by the Zoellner Quartet, seems to be in a rather soporific condition this season. The Brahms Quintet is definitely defunct and one of its leading members is in a German detention camp.

The Saint-Saëns Quartet, formerly composed of Edwin H. Clark, first violin; Carroll Shirley, second violin; Carl Angeloty, viola; Michael G. Eisoff, violoncello, and Will Garroway, pianist, has been rehearsing, but owing to Mrs. W. A. Clark's illness temporarily suspended its practice. This quartet is financed by W. A. Clark, Jr., son of former Senator W. A. Clark of Montana. Mr. Clark was the original second violin of the quartet, which was formed and sustained because of his love for music. The audiences that have heard the concerts of this body in the past years were entirely by invitation and no tickets are sold, Mr. Clark defraying all expenses—about the only example of musical philanthropy Los Angeles offers. There is a new organization called the Debussy Trio, from the first composition played by it. The components are Jay Plowe, flute; Axel Simonsen, 'cello, and S. R. Valenza, harp. All are first-class artists and form a delightful ensemble.

The Southern California Chapter of the American Guild of Organists holds regular meetings, a monthly dinner and gives occasional public recitals. Ernest Douglas is the dean of the chapter.

Local Composers

Nearly all local organizations will pay special attention to works of local composers this season, both from motives of practicability and patriotism. And there will be no dearth of material with the following to choose from: Charles W. Cadman, Roland Diggle, Homer Grunn, F. H. Colby, Gertrude Ross, Julian Pascal, Fannie Dillon, Homer Tourjee, Edward Lebegott, Harley Hamilton, Adolf Tandler, John David Beall, Henry Schoenefeld, Frederick Stevenson, M. F. Mason, Ella W. Duffield, Charles E. Pemberton, Mrs. Norton Jamison, Umberto Sistarelli, Frieda Peycke, Harold Webster, Vernon Spencer, Theodore Gordohn and a score of others who, like the Los Angeles correspondent of MUSICAL AMERICA, have not written enough to become famous.

The Los Angeles Oratorio Society will continue its activities this season as strongly as the draft on its male forces will permit. Its director is Edward Lebegott and its officers are John A. Wilferth, president; Carl Young, vice-president; A. E. Sussex, secretary, and John M. Morris, treasurer; Lorne Gregg, accompanist. President Wilferth reports that the first efforts of the society will be given to patriotic activities, singing where its services are requested for Liberty Bond concerts, Red Cross and so on. Second will come its own concerts, and in these it is hoped to give the first performance of its director's new oratorio, "The Revelation." Victor Herbert's "Call to Freedom" and other American works will be given prominent places on the programs of the society.

Losing few, if any, members in war service and losing no interest in activities in which they can lend a hand, the members of the Lyric Club anticipate an interesting season under the bâton of J. B. Poulin. The club has pleasant meetings socially as well as profitable musically, having a "Goodfellow" as president. The usual number of concerts will be given and at the first of these, in November, the assisting artists will be the members of the Zoellner Quartet, of which organization more extended mention is made elsewhere. The Lyric Club is composed of nearly a hundred women, and its work has been noted among clubs of this kind for a decade. The concerts are given for the associate or sustaining membership and the general public seldom has opportunity to hear this organization. Already the club has enrolled a number of new members for this season.

American compositions will have a prominent place on the Lyric programs this season, one of the first being Clough-Leighter's "Mystic Hour"; and it is needless to say the solo talent enlisted will be American. Mrs. Hennion Robinson has been re-elected as accompanist, the most satisfactory choice the club could make, as Mrs. Robinson plays all the club programs from memory.

The officers of the club include Mrs. W. V. Goodfellow, Mrs. L. W. Harmon, Mrs. Pearl B. Boyd, Mrs. Louise Wharton, Mrs. Louise Bitter, Mrs. A. R. Jaquith, Mrs. R. G. Hyatt, Mrs. Helen Tappe, Mrs. W. R. Tanner, Mrs. W. W. Godsmark, Mrs. C. H. Inman. Chairmen of committees: Mrs. W. R. Tanner, Mrs. J. G. Moyse and Mrs. Laird Stabler.

Possibly the organization in Los Angeles to feel the effects of the war most seriously is the Orpheus Club. This society has been composed of seventy or more young men, singing under the direction of J. P. Dupuy. No members were taken over thirty-five years of age and the average age was about twenty-four. The result was that in the first year of enlistment and draft about one-third of the club disappeared from its roster and a number of new recruits filled the chairs. Now comes the call up to forty-five, and it is said there is but one member that is exempt, though there will be some left in the lower classifications.

As the Orpheus Club now stands its officers are: President, J. G. Warren; vice-president, C. C. Putnam; corresponding secretary, J. R. Rutherford; recording secretary, Ray Charlton; treasurer, Charles M. Crawford; librarian, Ivan Zuber. Directors, J. H. Jaffeay, W. E. White, Frederick Miller, Frederick Herrman; accompanist, Will Garroway.

In a similar case where Mr. Dupuy had a vested men's choir at Emmanuel Presbyterian Church, when the draft knocked it he substituted a choir of young women, I am told. This may furnish a solution of the Orpheus matter. Mr. Dupuy expected to go to France as an interpreter or song leader, but the Y. M. C. A. manager at Camp Kearney, 120 miles south of Los Angeles, learning his ability in French diction, classic and colloquial, insisted that he take up French instruction in the camp, under him being a Normal class of forty sol-

[Continued on page 147]

LOUISE GUDE

SOPRANO

Services available for Concert, Recital and Oratorio.

Will accept a limited number of pupils.

Exponent of the famous Herbert Witherspoon School of Singing.

Studio: 701-2 Majestic Building
Los Angeles, California



L. E. BEHYMER

LOS ANGELES, CALIF.

MANAGER OF DISTINGUISHED ARTISTS

AND THE

PHILHARMONIC COURSES

OF LOS ANGELES AND THE SOUTHWEST
(in 33 Cities)

Three Courses in Los Angeles

This office is the distributing point for New Mexico, Arizona, Nevada and California for

The Best in Music

Philharmonic Course Artists:

Frances Alda	Louis Graveure
Eddy Brown	Josef Hofmann
Anna Case	John McCormack
Anna Fitziu	Lambert Murphy
Lucy Gates	May Peterson
Yvette Guilbert	Ethel Leginska
Rudolph Ganz	Yolando Mérö
Mabel Garrison	Andres de Segurola

Trio de Lutèce

Vocal Series—Piano Series—Students' Series

Apply to General Offices, 705 Auditorium, Los Angeles, Calif.

LOS ANGELES FEARS RICH MUSICAL PROSPECTS MAY BE BLIGHTED BY PROPOSED TAX

[Continued from page 146]

diers. Mr. Dupuy is permitted to spend from Friday to Monday in Los Angeles, so he can continue his directorship of the Orpheus Club and of the choir of the First U. P. Church, as well as keep a few of his more promising pupils.

The singing section of the Germania Turnverein hardly knows what to call itself after the former had discarded the opprobrious "Germania" and become simply a sedate "School of Physical Culture." Henry Schoenefeld still is its musical director and the song work is done in English. By the way, Mr. Schoenefeld, who is a native of Milwaukee, has a son, George, in the army in France. The latter has specialized in the old harpsichord music and formerly gave recitals in costume of the days antedating the piano.

Musical Clubs Flourish

"Quite flourishing" is the report coming from the Musicians' Club, which is composed of fifty of the male teachers of music of Los Angeles and vicinity. This club sent a strong letter of protest on the matter of taxing music out of activity this summer. The officers of the club are: Roland Paul, president; Harold Webster, vice-president; Julius Seiler, secretary; G. A. Mortimer, treasurer, and these with W. F. Skeele, Rudolph Brand and W. H. Lott compose the directors of the club. This club opened the week of the convention of the California Music Teachers' Association with a manuscript program in which the compositions of many Los Angeles composers were presented. Each member of the club also is a member of the American Friends of Music in France, the club having sent $100 to that society for the assistance of French musicians in need. The surplus funds of the Musicians' Club have been invested in Liberty Bonds, the club being a purchaser of each issue.

Forsaking its former name of the Schubert Club, that body has adopted as its name the "Wa-Wan" Club, an Indian term meaning "to sing to someone." When it was decided to discard the name, Charles Wakefield Cadman, a member of the club, suggested the new title. This club recently was reorganized, making the active membership fifty men and women interested in music and drama. The affiliated and associate memberships total 600 persons paying dues. There were added to the honorary roll Charles Wakefield Cadman, Arthur Farwell, Charles F. Lummis, historian, and Mary Austin, the novelist.

During the coming year the club programs will give large representation of the works of its club members, such as Cadman, Stevenson, Spencer, Webster, Schoenefeld, Grunn, Colby, Pemberton, Gordohn, Miss Dillon, Miss Ross and others. The drama section twice a month gives publicity to plays written and produced by its members, and musical affairs occur alternate weeks.

Mrs. William E. Mabee is president of the club; Bessie Fuhrer Erb, vice-president; Gertrude Ross, second vice-president; Mabel Channell, recording secretary; Arrena Greer, corresponding secretary; Daisy Walters, treasurer; Mrs. Joseph Zuckerman, auditor.

The Music Teachers' Association of Los Angeles has reason to congratulate itself on its record for the past year. It is the largest local association in the state, in spite of a stormy period in its history for several years previous. When it was proposed to hold the meeting of the California Musical Teachers' Association here, there was one section of the membership that thought it ill-advised in view of war conditions, but the opposite plan prevailed, and, as it turned out, without disrupting any of the Government plans for war or shipment of troops.

There was a goodly attendance on the meetings in July, both from outside of the city and locally. All the expenses of the Convention were met from the proceeds of the concerts given and a balance of several hundred dollars turned to the Red Cross. A good part of the financial success of the convention must be credited to L. E. Behymer, who enlisted several of his artist clients in a concert which brought in about $800. In a general way the credit goes to the President of the local association, Abbie Norton Jamison. The other officers for the coming year are:

Walter F. Skeele, vice-president; W. H. Lott, corresponding secretary; James W. Pierce, recording secretary; Jay Plowe, treasurer; directors, Frank H. Colby, Adelaide Trowbridge, Emma Porter Makinson, J. de Zielinski and Charles E. Pemberton.

For the coming season, with its enlarged membership, the association officers anticipate interesting meetings and an improved standard of programs.

In the matter of interesting its members, the Gamut club never has had a more prosperous year. Including a membership of about four hundred of the men whose names are prominent in the business, professions and art of Los Angeles and vicinity, there always is a large number seated at its tables at the monthly dinner and at its "smokers" and "ladies' nights" at which concert programs are given in its auditorium.

Doubtless there will be missing chairs the coming year, though most of the members are men of family and a large proportion is over draft age. Nearly every artistic notable that comes to Los Angeles is entertained at this club, if here at the time of the club dinner, and the coming season will be no exception.

The officers of the Gamut Club this season are as follows: L. E. Behymer, president; Charles C. Draa, vice-president; Charles E. Pemberton, secretary; Benjamin F. Field, librarian; F. W. Blanchard, Carl Bronson, Emil Firth, Irving S. Metzler, A. Y. Soule, directors. Chairmen of committees: Dr. George E. Abbott, Emil Firth, Henry E. Bean, Ben Field, Charles C. Draa and D. A. Hamburger. And anyone knowing Los Angeles will see the style of the club membership by these names and the rest of the advisory committee, which includes F. W. Blanchard, past president; Judge Walter Bordwell, A. W. Francisco, Harley Hamilton, G. A. Hancock, Dr. A. S. Lobingier, M. R. Newmark, Emmett H. Wilson and Judge Fred R. Taft. Added to these must be the club manager, C. B. McCollum, who does as much club work as all the rest.

Women's Clubs Confident

Women's organizations do not look forward to the coming months with that feeling of uncertainty which envelops the masculine affairs. This is for the reason that the war will draw away comparatively few of the women, while it will almost disrupt many masculine organizations. Consequently, the Dominant club, which is composed of about seventy-five women teachers of music and performers, anticipates an active year. The Dominant club has a monthly meeting, Saturday afternoons, at the Ebell clubhouse. There always is a musical program and frequently prominent musical visitors to the city are entertained. The officers of the club are as follows for the coming year:

President, Mrs. Estelle Heartt Dreyfus; vice-president, Carolyn Alden Alchin; recording secretary, Bertha Wilbur; financial secretary, Carrie B. Conger; treasurer, Myrtelle Decker Abbott; membership committee, Mrs. Gertrude Ross, chairman, Jennie Winston, Clara E. Bosbyshell; program committee, Mrs. Hennion Robinson, chairman, Ida M. Selby, Grace James; social chairman, Mrs. Robert Wankowski.

The Matinee Musical Club is developing into one of the most active factors in local musical clubdom. Its programs the past year are said to have been the best and most varied in its history. The officers for the coming year are:

Mrs. Marshall S. Anderson, president; Edith Lillian Clark, first vice-president; Edward Lebegott, second vice-president; Mrs. Henry Clay King, recording secretary; James W. Pierce, corresponding secretary; Mrs. Oscar Gardner, treasurer; directors, Mrs. Henry Henderson, Mrs. Clayton J. Hinman and Ella True.

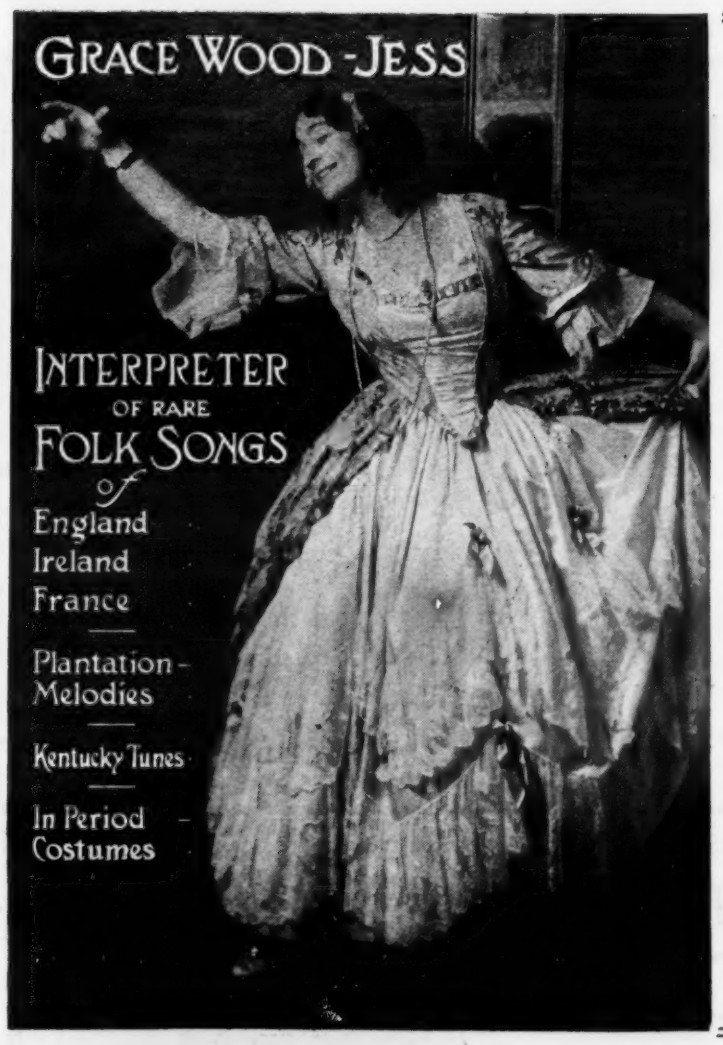
Much of what is doing locally in the way of Community music, is in the hands of Hugo Kirchhofer, of the Hollywood district. He has collected a chorus of about 500 voices and expects this chorus will do good work in the Liberty Loan drive, which will be over by the time this is printed.

The opening chorus of this body, assisted by 125 soldiers in training there, was given on the athletic grounds of the Hollywood High School late in August. Mr. Kirchhofer is the right kind of man for such work and has had experience in camp music. The Community music idea does not make much headway in Los Angeles proper, owing possibly to the other strong musical connections and the fact that its class of population does not so much need that kind of musical work. It is more successful in cities where the population is less scattered. Mr. Kirchhofer is also filling the place of Edward Lebegott, who has resigned the conductorship of the Los Angeles Oratorio society. Mr. Lebegott is now the second conductor of the La Scala opera company which opens at Washington in October. He is no novice in the opera conductor's chair, having been one of the conductors of the Lambardi opera company ten years ago.

Educational Impetus to Music

Quite a factor in the spread of musical interest and information is the musical section of the Public Library. Generally, such a public utility is taken for granted and goes along in its work unnoticed; but it is due that credit should be given the local Library, from the fact that its musical circulation is said to be exceeded by only three libraries in the country.

[Continued on page 148]



Miss Jess has lovely stage presence and charm; . . . her singing delighted the audience and will remain long in memory.
(Santa Barbara Press.)

She is an arch-exponent of Folk-song.
(Los Angeles Times.)

Under Management of
L. E. BEHYMER
Los Angeles, California



For Vocal Study In
LOS ANGELES
Consult
SANNA RUZINA SPROTTE

Normal Curriculum:

Breathing, Technique, Placement, Coaching in Five Languages, Repertoire in Opera, Oratorio, Song —Program Arrangement.

Studios 320-321 Blanchard Bldg., Los Angeles, California

LOS ANGELES SYMPHONY ORCHESTRA
ADOLPH TANDLER, Conductor

SEASON 1918-19 — SERIES OF NATIONAL CONCERTS —
America, England, France,
Russia, Scandinavia

TEMPLE AUDITORIUM — Friday Afternoons

LOS ANGELES FEARS RICH MUSICAL PROSPECTS MAY BE BLIGHTED BY PROPOSED TAX

[Continued from page 147]

In the last year the circulation of music amounted to seventeen thousand pieces and collections of music. There are about 3500 musical scores in the library and some 2000 books on music. These are of immense aid to musical clubs and program makers. The head of the department is Eleanor Carruthers. She with her assistants can lay out programs of any period or school and supply the music for them.

After "purging itself of contempt" by burning three thousand school song books that had some songs of German origin in them (none of the songs, however, by living German writers), the Public School Department is going on its way to help make this a singing nation. And also a playing nation, for there are a half dozen or more orchestras in the high schools and about 110 of the lower grade schools have orchestras; in the lower grades that word being used as a matter of courtesy rather than as descriptive of the ensembles. The directors having charge of the high school orchestras are Gertrude B. Parsons in the Polytechnic, Verna Blythe in Los Angeles High, Olive Wilson in Manual Arts, Louis Curtis in the Lincoln, Hugo Kirchhofer in the Hollywood and Evelyn Stone in the Jefferson High School.

Patriotic Musical Activities

It is no novelty, now-a-days, to say that musicians are taking part in furnishing music to the Army and Navy camps. The matter is being systematized in Los Angeles and there will be no lack of entertainment for the National defenders in camp hereabout. My personal experience is that there are many registrations for that kind of work—and many excuses given when the music is wanted. Under the War Service Board I do not imagine there will be so much of that sort of thing. One of the interesting musical leaders in camp service is Josephine Brown McClure, of Long Beach and Los Angeles, who was appointed camp music director of Fort McArthur last spring, possibly being the first woman to receive such an appointment, and at any rate being one of the three now holding official army appointment.

Mrs. McClure has a strong hold on her shifting material, as the Fort is used as a recruiting station and her music class has a changed personnel every month. Mrs. McClure is doing this work from the reason of the good it does the boys, and does not even get as much as Thomas A. Edison—one dollar a year—for her services.

The story of much of the recent and of the coming season could be told in terms of music provided for patriotic affairs. In this the musicians are not stinting nor are the managers. Charles C. Draa has charge of arranging musical addendas for war savings affairs, and no easy job is his. The musicians, however, will come to the time when engagements for card parties and pleasure "exertions" will not be taken as excuses for non-service.

From a number of the homes of prominent teachers in Los Angeles have gone forth boys into the service; among them being those of Lily Link Brannan, Walter F. Skeele, Richard Schliewen, Bertha Vaughn, Joseph Zoellner, Jennie Donahue, Henry Schoenefeld, Nicolas Donatelli, Julian Pascal, Mrs. G. K. Bretherton and N. L. Ridderhof.

The Musical Union (the Musicians Mutual Protective Association, Local 47) has at this writing sent sixty men into the service and under the new draft will have to send as many more. Among prominent young musicians from Los Angeles in the Army, Navy, or Hospital Corps are Clyde Collison (organist), Lester Donahue (pianist), Earl Meeker (baritone), Newell Parker (organist), Edwin Schallert (musical critic), George Schoenefeld (pianist), Joseph Zoellner, Jr. (violoncellist). This list will be largely extended this Fall.

The Musicians Mutual Protective Association, Local 47, has on its books a membership of nearly a thousand musicians of all sorts; but nearly a hundred of them were enlisted in the Army, Navy and Hospital corps prior to the 18-45 year extension of the draft. This "Union" recently prohibited its members from playing any music of German printing, authorship or title, and set a heavy penalty for so doing. All of its members are American citizens in fact or intention and down to August had subscribed to $175,000 worth of Liberty Bonds, which sum will be increased largely in the present Loan.

Louise Gude, soprano, is not deterred by conditions, but will give a series of recitals this season, of modern French, Russian, Italian and English songs, and an all American program. She also will give monthly recitals of her pupils in Los Angeles and Pasadena. Her own concert work will extend north on the coast cities, possibly as far as Seattle.

One of the most prominent figures on the Los Angeles musical horizon is Charles Wakefield Cadman. Mr. Cadman has been doing a lot of resting as well as working this summer, keeping to the seashore instead of his Colorado mountain home. After the "Shanewis" success at the Metropolitan Opera House in March and April, he wrote some incidental music for the "Light of Asia," a dramatic production given at Krotona, Hollywood, Cal., and then wrote four or five new songs which his publishers will bring out this fall.

In addition to this Mr. Cadman has arranged his Intermezzo from "Shanewis" for string quartet and has inscribed the same to the Zoellner quartet. The number is to be played by the organization at its concerts this season. It will be recalled that the Intermezzo was one of the hits of the New York production.

W. FRANCIS GATES.



LOS ANGELES, CAL.

Axel Simonsen

VIOLONCELLO

Soloist and Teacher

Soloist, L. A. Symphony Orchestra
With Mme. Melba two seasons

STUDIO: BLANCHARD BUILDING

UNIVERSITY OF SOUTHERN CALIFORNIA
COLLEGE OF MUSIC

Bachelor of Music Degree—Normal Department
University Credits—Teacher's Certificates—Diplomas

W. F. SKEELE, Dean A. M. PERRY, Business Mgr.
3201 South Figueroa St., Los Angeles, Cal.



Zoellner Quartet

formerly of

Brussels, Belgium

"It is unusual to find four true musical geniuses in one family, but such is the case with the Zoellner Four. They are one of the great string quartets of the world."—Chicago Press.

For the Pacific Coast:
L. E. BEHYMER, Los Angeles, or
Home Address: Hollywood, 2029 Beachwood Drive, Los Angeles, Cal.

Manager:
HARRY CULBERTSON
5474 University Ave., Chicago, Ill.

APPLIED HARMONY

by Carolyn Alden Alchin
University of Southern California

A MODERN SYSTEM FOR MODERN THINKERS

Rhythmo-Melodic basis. Emphasis on *Relation* of *Tone* to *Rhythmic Accents* Compels one to THINK in PHRASES, not note by note.
Hearing, Feeling and *Playing unavoidable.*
Development of UNDERSTANDING gives *power* in COMPOSITION and INTERPRETATION.

Used in Universities, Colleges and High Schools
Price $2.00

Order from MISS ALCHIN
1227 South Hoover Street Los Angeles, California

HENRIETTA STRAUS

PROGRAMS CONSTRUCTED OR REVISED

SUGGESTIONS FOR ENTIRE GROUPS AND INDIVIDUAL SONGS



For terms, appointments and mail orders apply to
Personal Representative, GRETCHEN DICK
1400 Broadway, New York City

—*Photo by Mishkin*

MINNIE TRACEY

American
Prima Donna Soprano of European Capitals

Studio for
Voice Culture
Repertoire
Grand Opera

For Concerts and terms write
255 McCormick Place
Cincinnati Ohio



Photo by Hall

RODNEY
SAYLOR
Concert Accompanist and Coach
Address: c/o MUSICAL AMERICA
501 Fifth Avenue, New York
Phone Waterley 2650

HAZEL
CARPENTER
THE BRILLIANT YOUNG AMERICAN PIANIST
Sole Mgt., H. F. BECK, Brooklyn, N. Y.

SAN FRANCISCO'S MUSICAL LIFE THRIVES IN SPITE OF THE WAR

















PROMINENT ARTISTIC FACTORS IN SAN FRANCISCO

No. 1—Loring Club, Wallace A. Sabin, Director. No. 2—Shavitch-Argiewicz-Bem Trio. No. 3—Frank W. Healy, Concert Manager. No. 4—Estelle Carpenter, Director of Music in Public Schools. No. 5—Selby C. Oppenheimer, Concert Manager. No. 6—Harriet Selma Rosenthal, Music School Settlement. No. 7—Civic Auditorium. Seating capacity 12,000. No. 8—Jessica Colbert, Concert Manager

SAN FRANCISCO, Oct. 5.—The San Francisco Symphony Orchestra leads in the musical achievements of the city. Entering upon its fourth year since its reorganization under the conductorship of Alfred Hertz, the coming season promises to be one of exceptional delight to the large number who are regularly identified with the subscription list, as well as the public at large. Notwithstanding the unusual conditions the orchestra is entering upon a season of unusual prosperity and, as Mr. Hertz in an interview with your correspondent stated, "with a clean slate," all deficit having been wiped out by the generosity of its supporters.



Mrs. Edward Alden Beals
MUSICAL AMERICA'S Representative in San Francisco

While a suitable hall in which to hold the concerts is badly needed, Mr. Hertz recognizes the fact that no steps can be taken in this direction until after the war. Held at the Cort Theater, all the concerts must be given in the afternoon. There will be twelve Friday afternoon Symphony concerts, twelve Sunday afternoon concerts and ten Popular concerts, with special concerts in San Francisco and other towns. The personnel of the orchestra remains practically the same as last year.

The Musical Club

The work of the Musical Club is recognized as one of the greatest musical interests of the city. With a membership of about 500, numbering among it many of the leading musicians of the city, its importance will readily be recognized. The season of 1918-19 promises much, not only in the way of entertainment but also in an educational direction. The season opened on Sept. 19 and the year will include some exceptionally fine programs. American music will be given an important place. Much credit is due to the untiring work of the president, Maud Adaline Wellendorff, who is serving her second term.

Notable School Choruses

From the great May Day Festival in 1905, when the children sang so wonderfully under the direction of Estelle Carpenter, director of music in the public schools of San Francisco, until the present day, the singing of the school children has been a notable feature in the civic and musical life of the city; and now, when one hears everywhere the patriotic songs sung on the streets by the children and the grown-ups, one realizes that some great force has been at work, bringing music into the hearts and lives of the people.

Music study has been made co-ordinate with the general school system. In the cosmopolitan schools songs of the different countries have been sung in the native languages, while in the intermediate school the work is conducted by a special teacher. In the five high schools excellent courses are being given in theory, harmony, history of music, musical appreciation, voice development, chorus and orchestra work.

Many plays have been given in the high schools and these have served as a means of bringing out the musical organizations, such as the orchestras and glee clubs. The orchestras number in each high school about forty pieces and the best class of music is played. There is an elementary school orchestra and two successful orchestras in the intermediate schools. All the pupils are encouraged to attend the Symphony and Municipal concerts, also to study piano or other instruments and to cultivate the voice.

The musical appreciation of the child has been greatly developed by the use of phonographs and mechanical player devices in the schools. All over the city these instruments have brought to the children great masterpieces produced by the greatest artists, and regular as well as special teachers have been quick to see the advantage of the use of these instruments.

Concerts in the Camps

The work of the Camp Community Service in furnishing music, musical instruments and entertainment to the soldiers and sailors stationed in and around San Francisco cannot be too highly praised. May Sinsheimer, the chairman of the music committee, is indefatigable

[Continued on page 150]

Summarizing San Francisco's Artistic Advantages

Symphony Orchestra
A Progressive Musical Club
Community Concert Course
Highly Developed Music Study in Public Schools
Community Music School
Excellent Music Department in Public Library
Bohemian "Jinks"
Municipal Band
Many Fine Conservatories
Famous Clubs

SAN FRANCISCO'S MUSICAL LIFE THRIVES IN SPITE OF THE WAR

[Continued from page 149]

in her efforts, in which she is ably seconded by the secretary, H. Feldman. The best musical talent of the city are cooperating with the music committee, while variety and interest have been added through the generosity of theatrical managers, moving picture companies, orchestras and professional stars whose united patriotic support and sympathy have made it possible to give to the soldier of Uncle Sam—invalid, prisoner or private—the best musical attractions in the city.

Patriotic and civic enterprises have an important part in the schedule and valuable help is given upon all occasions. One of the present activities is the distribution of musical accessories and instruments. Whole orchestras have been established on shipboard, repertoires in records to cheer the long sea journey of destroyer and outgoing vessels, and give comfort and solace to the convalescent, the prisoner and the detention and quarantine camps. The submarine that silently guards the Pacific has also been supplied with suitable musical paraphernalia.

Community singing has been encouraged and the combined soldier and civic "sings" have been a thrilling attribute to patriotic life. Schools—public, private and parochial—choruses, choirs, settlements, orphanages, scouts, clubs, fraternal organizations, industrial centers, all have pledged themselves to sedulously further this enterprise. Leaders have been chosen and singing is conducted by representative members of the committee at the Federated Club dances for enlisted men, weekly Liberty balls at the Auditorium, Girls' Patriotic League, public gatherings and encampments. There are about thirty stereopticon slides with verses of the songs selected which have been prepared to facilitate the work.

Community Concert Series

Jessica Colbert, the concert manager, announces an unusually attractive series of "community concerts" to be given in the Civic Auditorium at popular prices. A large list of patrons have already subscribed and the success of the undertaking is assured. There will be ten Sunday afternoon concerts and ten Wednesday evening concerts, the first to be given on Oct. 23, when Cecil Fanning will appear. At the close of his regular program he will lead the audience in a community "sing" which will be one of the features of the series.

Other artists who have already been engaged are Pablo Casals, Kathleen Parlow, Henri Scott, Frances Ingram and Louis Siegel. Negotiations are pending with other artists as well as with an Eastern orchestra, and the rest of the concerts are promised to equal those already scheduled. Eda Beronio, who so ably assisted Mrs. Colbert last season, is associate manager.

When Laurence A. Lambert, general manager of the Ellison-White Musical Bureau, was here a few weeks ago he was quick to recognize the ability and integrity of Jessica Colbert, the new San Francisco manager, and arranged to make Mrs. Colbert the Ellison-White Musical Bureau representative. Through this bureau she has secured Pablo Casals, Kathleen Parlow, Henri Scott, Frances Ingram, Cecil Fanning, Louis Seigel and others whom she will place with out-of-town clubs. Edna Beronio, who has successfully managed the S. F. series of the Chamber Music Society for the last three seasons, is with Jessica Colbert.

Oppenheimer's Concerts

Among the progressive concert managers Selby C. Oppenheimer has made a distinctive impression since assuming the place of the late Will L. Greenbaum, with whom he had been associated in various capacities. For the season of 1918-19 Mr. Oppenheimer has already booked a full quota of the finest artists before the American public. Not content with presenting them in San Francisco, Oakland and Berkeley, he is looking for new territory and has formed an association with L. E. Behymer of Los Angeles, establishing courses in numerous California cities, while co-operating with the clubs of others.

For the coming season his list includes such names as Anna Fitziu, Lucy Gates, Mabel Garrison, May Peterson and Anna Case. Besides these singers will be Schumann-Heink, the famous French Orchestra, Eddy Brown, Leopold Godowsky, Josef Hofmann, Yolanda Mérö, Kathleen Parlow, Guiomar Novaes, Trio de Lutèce, de Segurola, Louis Graveure, Frances Ingram, Florence Macbeth, Hippolito Lazaro, Sophie Braslau, Josef Rosenblatt and others.

In his bookings Mr. Oppenheimer represents in northern California the Wolfsohn Musical Bureau, Metropolitan Musical Bureau, Loudon Charlton, R. E. Johnston, Antonia Sawyer, Daniel Mayer, Haensel and Jones, Alma Voedisch, J. P. Pond Lyceum, Minneapolis Symphony Orchestra, H. Godfrey Turner, Anna Friedberg, Catharine Bamman, Yvette Guilbert, Harry Culbertson, Music League of America and others.

Healy Presents Stars

Thanks to Frank W. Healy's enterprise, San Francisco will hear this season a long list of noted artists. Heading the list is John McCormack, the man who always fills our great Exposition Auditorium; then follow in rapid succession Lucien Muratore, Margaret Matzenauer, Rudolph Ganz, Ethel Leginska, Frances Alda, Max Rosen, Rosa Raisa, Giacomo Rimini, Riccardo Stracciari, Lester Donahue, Lily Meagher.

Mr. Healy will also be San Francisco representative for Fortune Gallo's San Carlo Grand Opera Company.

Serve Nearby Cities

Besides the concert managers of San Francisco an Artist Course is given in Berkeley and Oakland each year. Artists who visit San Francisco are secured for these concerts, which in Berkeley are managed by the Berkeley Musical Association. To stimulate interest in good music among the students of the University of California, the council has arranged for the distribution of six associate members' tickets upon the basis of excellent work in the music department and has also extended the same privilege to twelve deserving students of the Berkeley public schools, who upon representation of the supervisor of music have given evidence of good work in their music study during the school year. These memberships entitle the holder to two tickets for each concert. Julius R. Waybur, secretary, announces that the following artists have already been secured: Anna Fitziu and de Segurola, Eddy Brown, Pablo Casals, Mabel Garrison, Lucy Gates and Trio de Lutèce.

The Oakland series, under the management of Zanette Potter, promises similar attractions for that city.

More Chamber Concerts

From a real musical standpoint the Chamber Music Society ranks next to the Symphony Orchestra, and its concerts are enjoyed by artist and amateur musician alike, as shown by the attendance at the regular course given each season. The coming season promises to be of unusual interest, as many new novelties will be introduced.

The personnel of the society is Louis Persinger, director and first violin; Louis W. Ford, second violin; Nathan Firestone, viola; Horace Britt, 'cello; Gyula Ormay, piano, and Elias Hecht, flute.

The organization is under the general management of Jessica Colbert, who so successfully conducted their tour of Oakland, San José, Hollister, Reno, Fresno, Visalia, Ontario, Redlands, Fullerton, Los Angeles, Sacramento and Stockton. Many of these towns have planned to re-engage the society, as their success was instantaneous.

The third series of concerts will begin on Oct. 29, in the Colonial ball room of the St. Francis Hotel, under the local direction of Eda Beronio, who is associated with Mrs. Colbert. At the season's close a tour will be made through the South and Northwest.

A Community School

The Capp Street Girls' Club is beginning a season of remarkable expansion, which has been brought about largely through the efforts of Harriet Selma Rosenthal, an enthusiastic worker in the New York Music School Settlement. At the request of the president of the Girls' Club this young woman has undertaken to develop the club into a Community Music School, which will prove an honored offspring of the mother school in New York.

The best teachers have consented to give their help and arrangements have been made whereby pupils will receive instruction at fifty cents a lesson, with free admittance to the theory, harmony, history and music appreciation classes. Scholarships will also be established with donated funds.

Suitable quarters are now being negotiated for, as the present buildings will not be adequate for the new undertaking.

Among the teachers who are identified with the Community school the name of Louis Persinger heads the list as conductor of the orchestra. Most of the old faculty remain, among them M. E. Blanchard and Oliver

[Continued on page 151]



© International Film Service

San Francisco Symphony Orchestra, Alfred Hertz, Conductor

CHAMBER MUSIC SOCIETY
OF SAN FRANCISCO, (FOUNDED BY E. M. HECHT)
"The Leading ENSEMBLE ORGANIZATION OF THE WEST"



LOUIS PERSINGER.....1ST VIOLIN
LOUIS FORD.....2ND VIOLIN
NATHAN FIRESTONE.....VIOLA
HORACE BRITT.....VIOLONCELLO
GRULA ORMAY.....PIANO
ELIAS HECHT.....FLUTE
MUSICAL DIRECTION—LOUIS PERSINGER
Exclusive Management—JESSICA COLBERT
Season 1918-1919 Now Booking. 401-2 Hearst Bldg., San Francisco

SELBY C. OPPENHEIMER
Musical, Operatic, Lecture
and
Concert Manager
Sherman, Clay & Co. Building: San Francisco, Cal.
Representing Leading New York and Foreign Managers. Director of California and Pacific Coast Tours. Manager of Special Events. Successor to Will L. Greenbaum (established twenty years).
Motto—"Maximum of Service to Artist and Manager."

SAN FRANCISCO'S MUSICAL LIFE THRIVES IN SPITE OF THE WAR



© Pittsburg Picture Co.

Five Thousand Children Singing Under Direction of Estelle Carpenter, Director of Music Public Schools, in Pontola Festival

[Continued from page 150]

Turner, Maud Adaline Wellendorff, Adele Davis, Ethel Palmer, and Nora Crow and Julius R. Waybur, Albert Elkus, Arthur Weiss, and Walter Meyers, the only one who has resigned being Hother Wismer, whose splendid work in the past is fully recognized by the committee, who regret the necessity of his discontinuing his teaching there because of concert and other engagements. The new names added to the faculty are Louis Persinger, Giulio Minetti, Israel Seligman, Stanislas Bem, Elias Hecht and Lion Goldwasser, while the following committees have been added: Publicity committee, Chairman Julius R. Waybur, Mrs. Morris Liebaum, Maud A. Wellendorff and A. W. Widenham. Advisory Board, Chairman Mrs. A. M. Lengfeld, Albert Elkus, Stanislas Bem, Ludwig Emge and Leon Sloss, Eva Wolfsohn and Arthur Weiss. Committee on Co-operation, Chairman Mrs. M. E. Blanchard, Charles Durbrow, Louis Green, Ralph Lachman, W. E. Inman, M. A. Gunst, I. Hellman, M. Fleishhacker and Amy Steinart.

Mills College offers through its School of Music rare opportunities for all types. The dean of the school, Edward Faber Schneider, represents in his training masters of international fame, and he is himself known nationally through his compositions.

Every effort is being put forth for a new music building on the campus.

Splendid Musical Library

San Francisco numbers among its important assets a splendid library. Of special interest to musicians and music-lovers generally is the music department, which is presided over by Jessie Fredricks and her assistant, Alba Eldredge. It is situated on the top floor and occupies a large, well lighted and pleasant room, where at first glance one sees rows upon rows of open shelves, which are well filled with musical works and books on music.

An atmosphere of hospitality pervades the place and the young women are ever ready to lend assistance in whatever form it is sought. Reference books, scrap books, files of musical magazines and papers are ready at hand, while a card index lends further assistance when one is looking for special data. There are 3000 volumes of music and 1000 books on music. The list is growing rapidly by gift and purchase and, with the exception of a few books for reference and the orchestral scores, all the volumes are for circulation, while the hours in which the department is open are the same as for the general library from 9 a. m. to 9 p. m.

Opening from the main room is a smaller room, where any compositions may be tried over on a piano, and explanatory talks on the symphony concerts and other musical events are given. Miss Fredricks is most enthusiastic over the work of the music department and asks the co-operation of the musicians in enlarging its possibilities.

Music Teachers' Association

This city has the distinction of being the home of the most progressive Music-Teachers' Association. The association enjoys the benefit of the businesslike direction of its president, George Kruger, the pianist and pedagogue. Prominent world artists are always honored with a banquet and reception.

During 1919 the State M. T. A. will hold its convention here. The officers are:

George Kruger, president; Joseph G. Jacobson, vice-president; Mrs. A. Kellar-Fox, secretary; Mrs. P. O. Peterson, treasurer; Pierre Douillet, Sir Henry Heyman, Mme. Emilia Tojetti, directors.

The Loring Club, which is the oldest musical organization of that city (being now in its forty-second season) was founded in 1876. The club is now rehearsing for its autumn concert. A large portion of the program of this concert will be devoted to a greater part of the incidental music of the Bohemia Grove play, "The Twilight of the Kings," which was so effective in its original presentation, the composer of the incidental music being Wallace A. Sabin, the director.

Municipal Band

In the matter of municipal music San Francisco has failed to maintain its previous good record. Since the unfortunate disruption of the Municipal Orchestra, when certain of the supervisors caused the discharge of Frederick Schiller, its conductor, the orchestra concerts have been sadly missed. The Municipal Band still plays to good audiences at the parks and elsewhere, and the organ recitals are patronized by a goodly number when Edwin Lemare plays the magnificent organ. Mr. Lemare has not only the distinction of playing the finest organ in the country, but of also receiving the largest recompense. While hitherto receiving a salary of $10,000 a year, he offered his services for $7,500 during the present strenuous demand for Red Cross, Liberty Loan and other national benefits. His offer was received with due appreciation by the supervisors and Mr. Lemare continues his splendid Sunday evening concerts at the Auditorium, when he is usually assisted by some local singer.

ELENA BEALS.

Frank W. Healy, 906 Kohler & Chase Bldg., San Francisco

Artist and Patriot

John McCormack



America's Foremost Institution and World's Most Popular Singer

EXPOSITION AUDITORIUM
(Civic Center—San Francisco)

Sundays, November 10 and 17
2:30 SHARP

Tickets at Kohler & Chase's and Sherman, Clay & Co.'s. MAIL ORDERS INVITED. Send self-addressed stamped envelope, with check and war tax, to Frank W. Healy, Manager, 906 Kohler & Chase Bldg.

75c., $1, $1.50, $2, $2.50. War tax extra.
Steinway piano used.

Mr. Healy will have the honor and responsibility of presenting in San Francisco this season:

JOHN McCORMACK
LUCIEN MURATORE
RICCARDO STRACCIARI
MARGARET MATZENAUER
FRANCES ALDA
ROSA RAISA
GIACOMO RIMINI
RUDOLPH GANZ
ETHEL LEGINSKA
MAX ROSEN
LILY MEAGHER
LESTER DONAHUE
THE SEAFORTH HIGHLANDERS
"Ladies from Hell"—Military Band

WAR LECTURERS:
FLOYD GIBBONS
CAPT. A. R. DUGMORE
NEWELL DWIGHT HILLIS

San Francisco Representative—FORTUNE GALLO'S San Carlo Opera Company

Galli-Curci, Exposition Auditorium, May 12-19, 1919

JESSICA COLBERT

Concert and Theatrical Management

401-402 Hearst Building San Francisco, Cal.

SPRINGFIELD PLANS TO TRAIN SINGERS

Arrange General Singing As Preliminary to Open-Air Concerts Next Summer

SPRINGFIELD, MASS., Oct. 12.—Springfield does not begin to take an interest in musical events until the winter season is well under way, so it is seldom that a comprehensive estimate of the coming season can be given at an early date. There is usually enough in the musical line once the season is begun, in fact, there are usually too many attractions crowded into what is really a short season, because the starting is so late. Time and again it happens that two or three musical events of importance are crowded into one week; then will come week after week in which no artist or musical organization will be heard. This is something the recently organized Musical Managers' Association in New York may perhaps correct. A city of this size will not support musical events that are crowded together, but careful booking can be made to produce a longer season that will mean greater financial returns to artist and manager and pleasure to music-lovers.

So far this season only one series of concerts has been announced, under the management of Albert M. Steinert. Mr. Steinert has arranged a series of four concerts to be given by the best known artists in the country and at low prices, course tickets for the four concerts being $5 and $6. The concerts in this city are the same as he is managing in Providence, R. I.; New Haven, Bridgeport and Worcester. His first concert will be given on Nov. 7 by the New York Philharmonic Orchestra, Josef Stransky, conductor; on Jan. 17 Mme. Frances Alda will sing, on March 21 Mme. Amelita Galli-Curci will make her first appearance in this city and on April 4 Mme. Carolina Lazzari and Rudolph Ganz will provide the concert program. All these concerts will take place in the Auditorium.

The Tuesday Morning Music Club had the honor of opening the concert season by bringing to the Central High School hall on the evening of Oct. 8 the Trio de Lutèce. Following this is the appearance of the symphony orchestra of the Société des Concerts du Conservatoire of Paris some time this month. The local management of this concert is under the direction of E. H. Marsh of this city.

Work of the chorus for the annual May Music Festival will begin shortly, under the leadership of John J. Bishop. The Orpheus Club announces that in spite of the losses in membership it has sustained on account of the large number of its members who are in war service, rehearsals will be held as usual and the annual concert will be given, with possibly a concert or two outside the city.

One of the most important events in musical circles in Springfield, because it promises to awaken a wider interest in good music, is the organization of community choruses which has recently been started. While this city has been a little slow in taking up this idea, the first gathering for this purpose brought together between 400 and 500 persons in Central High School hall. Young and old of both sexes attended and all entered into the singing of patriotic songs with much spirit. During the winter the schoolhouses in various parts of the city will be utilized for the work of these choruses. In this way a large number of singers will be trained for open-air concerts which will doubtless be arranged next summer. John F. Ahern, supervisor of music in the public schools, is in charge of the choruses. The committee in charge of the organization consists of Robert E. Day, chairman; Anna Wollman, R. C. Pepper, Mrs. J. H. Van Sickle, Giles Blague, Jean Christy, K. Arthur Dearden and E. M. Porter.

T. H. PARKER.

Jessie Pamplin Writes Liberty Loan Song, "Hymn to the Hun"

Jessie S. Pamplin, the New York contralto, who has been active in the singing for the Fourth Liberty Loan, has written a song, "Hymn to the Hun (America's Answer)," on the theme of the Loan, "Buy a Bond." The song has been published by Mrs. Pamplin and has been sung by the Four Minute Men, by children in the schools and by community choruses all over the country. The proceeds derived from the sale of the song are being given by the composer to buy phonograph records for men in the service.



MARIO
SALVINI—
Voice

New Address → *206 West 71st Street New York*



LEO ORNSTEIN

will open his season as soloist with

THE PHILADELPHIA ORCHESTRA
At Philadelphia—November 1st and 2nd

He will give Two New York Recitals at Aeolian Hall—November 12th and 16th

His Long List of Bookings Include:

ST. LOUIS SYMPHONY ORCHESTRA in February
BOSTON—for 3 Recitals
BROOKLYN—(Institute of Arts and Sciences)
PITTSBURGH—(Art Society)
ST. LOUIS, CLEVELAND, MONTREAL
DETROIT (Re-engaged by Jas. E. Devoe for 2 Recitals)

For available dates and terms address:
M. H. HANSON, 437 FIFTH AVENUE, NEW YORK

KNABE PIANO

SORRENTINO
The TENOR Superb



* * * His voice is one of delightful lyric quality, temperamental, and handled with consummate art.

His tones throb with emotional repression.

What I particularly admire about his work is that his method, while built upon the Italian, is reinforced and accentuated by a resonance and vibrance characteristic of the French school, which to my thinking is the consummation of perfect vocalism.

Wilson G. Smith, (in Cleveland Press)

For Few REMAINING OPEN DATES
Address D. PALMER, SORRENTINO'S REPRESENTATIVE
225 West End Ave., New York

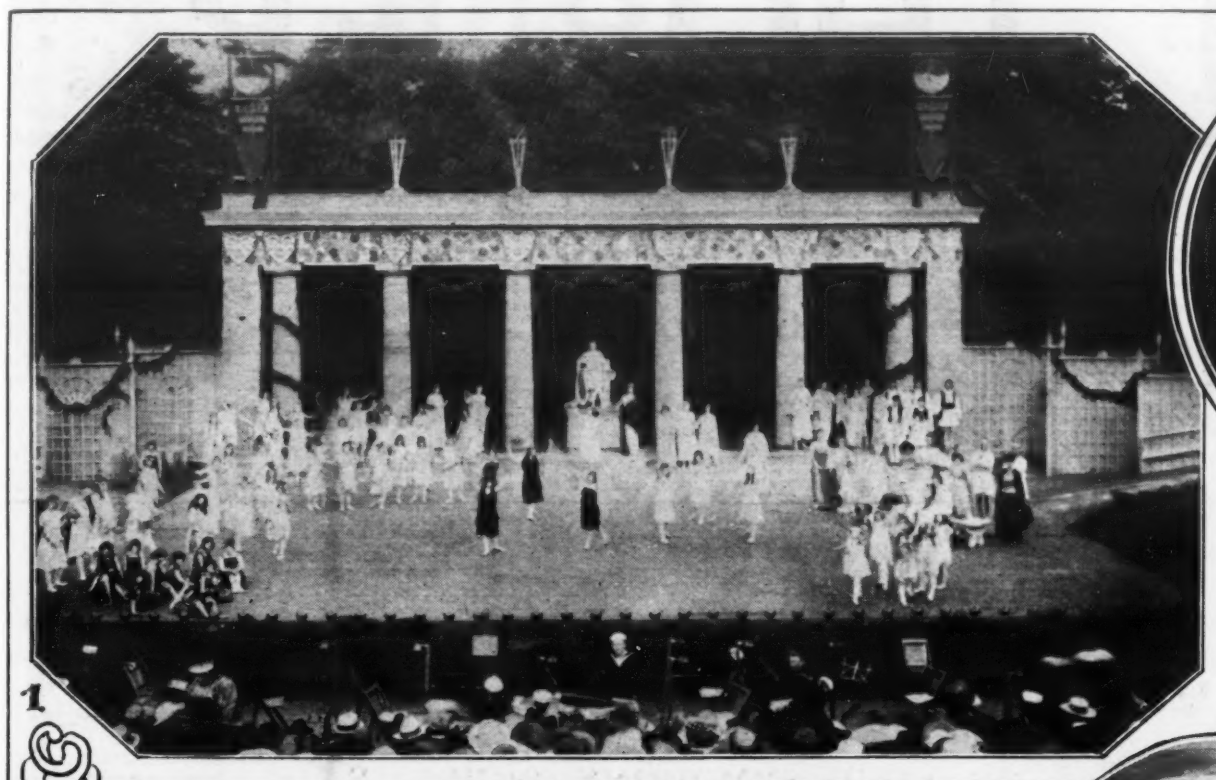


CLARA CLEMENS
Mezzo-Soprano

Touring as Soloist with the Detroit Symphony Orchestra
November—December
OSSIP GABRILOWITSCH, Conducting

Management: ANTONIA SAWYER, AEOLIAN HALL, NEW YORK

Seattle to Have Permanent Symphony Organization



1



2



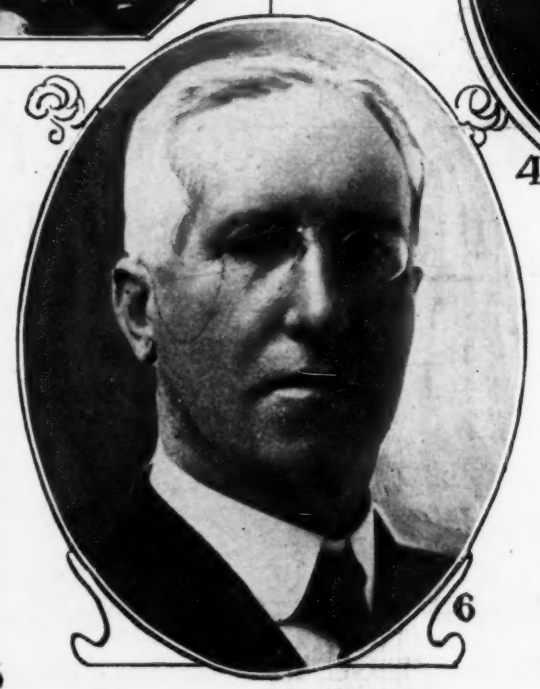
3



4



5



6



7

Local Philharmonic Being Reorganized as Seattle Symphony Association—War Industries Make Inroads on Civic Music—Chamber of Commerce and Commercial Club Give Backing for Community Singing

PERSONS AND EVENTS IN SEATTLE'S MUSICAL LIFE

No. 1—A scene from the war-time pageant "The Road to Victory," given in the Amphitheater, University of Washington, July, 1918. No. 2—John M. Spargur, Conductor Seattle Philharmonic Orchestra. Organizer and First Violinist Spargur Quartet. (Photo by Bushnell Studio.)

No. 3—Mrs. John M. Spargur, Manager of the Seattle Philharmonic Orchestra for the past seven years. Manager of the Spargur Quartet. (Photo by Bushnell Studio.) No. 4—Claude Madden, President Clef Club, President Seattle Society of Composers, Conductor Amphion Society, Conductor Ladies' Musical Club Chorus. (Photo by Bushnell Studio)

No. 5—Mrs. M. A. Gottstein, Executive Secretary Ladies' Musical Club. (Photo by Bushnell Studio.) No. 6—Alexander Myers, President Amphion Society, Chairman Community Singing Committee. No. 7—Mrs. Clara Moyer Hartle, President Seattle Musical Art Society.

SEATTLE, WASH., Oct. 12.—This early in the season it is difficult to predict what the musical life of the city is to be during the coming months. Seattle being the second port of exports and one of the largest shipbuilding cities in the United States, war industries are becoming more strenuous every day, and many musicians are working part of their time in the shipyards or manufacturing plants which supply machinery for the ships, and some are going into the spruce lumber camps where the material for airplanes is cut.



Alice Maynard Greegs, Musical America's Representative in Seattle, Wash. (Photo by Bushnell)

With the problems of transportation and housing the people which the various war industries have brought to Seattle in the past year, making it a city of about 400,000 population, civic music for the time has been lost sight of to a great extent. No band concerts were given in the parks during the summer. The shipyards still have their bands and last summer these organizations gave several concerts in the city parks, but less time is given for rehearsals now and the past summer these bands have played only for launchings or other affairs of the kind.

The Puget Sound Navy Yard Band, D. Moro, conductor; the Naval Training Station Band, Mr. Thomas, conductor, and other bands from nearby Government forts and the sailors' choruses from the Naval Training Station and the Navy Yard, under the leadership of Montgomery Lynch, Navy song leader, are often heard at patriotic meetings.

What Seattle needs is a municipal auditorium, and until one is built we will not be able to have civic music on a large scale. This must wait until the Government can spare labor and material for the construction of such a building.

The Chamber of Commerce and the Commercial Club became interested in having community singing in Seattle early in the year, and on March 15, 1918, called a mass meeting of musicians to discuss the question, with the result that a Community Singing Committee was appointed, with Alexander Myers of the Northwest Trust & Savings Bank as chairman. The work of the committee is financed by the Chamber of Commerce and Commercial Club. Their first activities was in producing the "Pageant of Democracy," July 4, at the request of President Wilson. The pageant was given at five different parks, with soloists and community singing. On Oct. 4 a big concert was given at the Arena to aid in the Fourth Liberty Loan, community singing with noted soloists making up the program.

A natural amphitheater on the campus of the University of Washington was used to advantage for the presentation of the pageant "The Road to Victory," July 23-25, in which 2000 actors and singers took part, with Claude Madden as director. This affair was given for war relief funds. A closing concert was given at the time, with soloists and community singing led by Sorg Leader Lyons of Camp Lewis and other leaders and conductors, in which 10,000 people took part.

The music department of the public schools is a material help to community singing as the auditoriums at the school buildings are used for that purpose during the winter season. In May, 1918, the annual School Music Festival was given, under the management of Letha L. McClure, director of music in Seattle public schools, and her assistants, which was a great success, over 3000 pupils taking part in the choruses and orchestra.

The Seattle Philharmonic Orchestra, John M. Spargur, conductor, which has given Seattle a series of symphony concerts every season for the past seven years, is to become a permanent organization. Plans are being formed to organize the Seattle Symphony Association and change the name of the Philharmonic to the Seattle Symphony Orchestra, with John M. Spargur, conductor. A fund is being raised by prominent business men and it is hoped this will be sufficient to place the orchestra on a three years' basis. A series of symphony and popular concerts will be given by the orchestra, assisted by world-renowned artists. Mrs. John M. Spargur, who has been the manager of the orchestra for the past seven years, is giving Seattle the opportunity to hear Lucien Muratore, the great French tenor, assisted by Alexandre Debruille, violinist, and Georges Truc, pianist, on Oct. 25.

Seattle's Musical Possessions

Seattle Symphony Orchestra
Symphony and Popular Concerts
Four Artists' Recitals, Ladies Musical Club
Monthly Concerts, Ladies' Musical Club
Ladies' Musical Club Chorus with Local Soloists
Seattle Society of Composers
Three Clubs of Professional Musicians
Seven Choral Societies
Music Festival Given Annually by the Public Schools
One Chamber Music Organization
Three Large Schools of Music
Fifty Organists
About Two Hundred Music Teachers

The Ladies' Musical Club will present the most interesting programs this season ever given during the twenty-seven years of its activity. The Artist Recital Course of the season of 1917-1918 Fitziu, soprano, and Andréas de Segurola, bass-baritone, in joint recital. John McCormack will be the attraction on Nov. 21, Josef Hofmann will be heard Feb. 3, and at the fourth recital, April 9, the artist will be Mme. Frances Alda, prima donna of the Metropolitan Opera Company.

The club opened its regular season on Sept. 23 with a complimentary concert given by the chorus and local soloists. The chorus, under the direction of Claude Madden, will do more ambitious work this year than ever before.

Patriotic Work of the Clubs

The net proceeds from the Artists' Recital Course of the season of 1917-1918 purchased an ambulance which was given to Seattle Base Hospital Unit No. 50, and is now doing service on the battlefields of France. The proceeds this year will be devoted to a similar war fund. A sum is set aside from the general fund of the society to guarantee an adequate donation for this work. Mrs. W. H. White is president of the club and Mrs. M. A. Gottstein executive secretary.

The Amphion Society has lost ten of its members who have been called into war service, but is starting its rehearsals with sixty members. Alexander Myers is serving his ninth year as president of the organization and Claude Madden the same number of years as conductor; Anna Grant Dall, the skillful accompanist, will serve in that capacity during the coming season. The Amphion Society during the past year has given numerous concerts for various war relief purposes and the Red Cross, and has gone to outside forts and training camps to give entertainments for the soldiers and sailors. The season opened Sept. 18 with a concert for the Plymouth Red Cross Auxilliary. Two more concerts will be given during the season, the programs composed mostly of patriotic numbers, and new compositions by local composers will also be heard.

Seattle's only chamber music society is the Spargur Quartet, composed of John

[Continued on page 155]

WILLIAM THORNER



Announces the
opening of his
NEW STUDIOS
at 209 West 79th St.,
New York City

COMPLETE VOCAL TRAINING FOR THE OPERATIC AND CONCERT STAGE

Pupils desiring to be heard by Mr. Thorner may apply on Saturdays, between 4:30 and 6:30, throughout the season.



Photo by GARO

MARION
CHAPIN
SOPRANO
Soloist

Springfield Music Festival, 1918

ADDRESS HOTEL SOMERSET, BOSTON, MASS.

Seattle to Have Permanent Symphony Organization

[Continued from page 153]

M. Spargur, Albany Ritchie, E. Hellier-Collens and George Kirchner. The programs played by this group of artists last season were among the most delightful musical affairs of the winter. This quartet will make a short concert tour of the Pacific Coast this season.

The Seattle Society of Composers, Claude Madden, president, one of the newer organizations, presented three programs of compositions of its members during last season which were most cordially received by music lovers. The society will again present new compositions by its members during the coming season.

The Seattle Musical Art Society, composed of professional women musicians, gave the proceeds from their concerts during the past season to "The American Friends of Musicians in France," to Mrs. Edward MacDowell for the "Peterboro Convalescent Home for Soldiers" and to Red Cross work. During the coming season they will continue to give to the same organizations, giving three large concerts for the purpose. Mrs. Clara Moyer Hartle is the president of the society.

The Clef Club, composed of the professional men musicians of the city, Claude Madden, president, has been less active in the past year than usual, but has had several social affairs, entertaining visiting artists.

The Philharmonic Club, Albert Adams, president, is a recently organized social society of professional men musicians.

The Norwegian Singing Society, although losing several members by war service, gave a number of concerts during the past year and will continue its activities the coming season, giving a part of the proceeds to the Red Cross. The president is O. J. Ejde, and the conductor, Rudolph Moller, was recently selected conductor of the Pacific Coast Norwegian Singing Association, composed of Norwegian singers of the Northwest.

The Svea Male Choir, with Carl Weden president and H. P. Sather conductor, will open their season with a big concert in November, having Princess Tsianina, Indian soprano, as soloist.

The Nordica Club, a choral society of young woman, Olga M. Gilbert, president, and Milton Seymour, conductor, will give their first concert early in the season with a program of Gypsy music and, as in the past season, the proceeds will be devoted to war relief. The club has forty-five members and expects to raise the number to sixty-five.

The Lyra Club, a study and program club composed of men and women singers, has for president Maude White and conductor, Karl Schwerdtfeger.

The Theokarl Choral Club, also composed of mixed voices, will give several programs during the season, especially for the soldiers and sailors in the cantonments. The president is Thomas E. Sandby; conductor, Clifford W. Kantner. The Lloyd George Chorus, T. H. J. Ryan, conductor, and the Apollo Club, Adam Jardine, conductor, have also resumed active work.

Of the music study clubs composed of women the largest is the Music Study Club, Mrs. Arden Smith, president; the Century Club Music Department, Mrs. O. H. Perry, president; Thursday Musical Club, Deux Arts Club and the study department of the Ladies' Musical Club.

Seattle has several schools of music; the Cornish School of Music and Dramatic Art; the Music Department of the Fine Arts College; University of Washington, Irving M. Glean, dean, with a faculty of twelve teachers; the Stapp School of Music, with ten teachers; and other smaller schools.

ALICE MAYNARD GRIGGS

WAR MAY ACTUALLY BENEFIT SAGINAW'S MUSIC

Fewer Events Features, but These Will Be Better Supported Than Ever Before—Liberty Chorus Work Has Rapid Growth and Aids in Bringing Music to Farmers—Philharmonic Course to Bring Leading Artists — Ensemble Organizations Also Plan to Give Local Concerts

SAGINAW, MICH., Sept. 22.—With war calling on them to give liberally of their time, their money and their talent for their country's safety, the musicians of Saginaw are valiantly trying to answer their nation's call while at the same time preserving a measure of regard for the more purely esthetic side of music.

Naturally music has suffered. It has been impossible for those in charge of entertainments of this sort to do some of the things they have succeeded in carrying on in the past. But on the other hand the war has made possible the launching of a community singing program which bids fair to develop into something of lasting value. Concerts are suffering somewhat. Yet the very fact that there are fewer than usual makes those which are planned more certain of substantial support, and it is altogether possible that war-time conditions, by making possible a few really good attractions instead of many of lower quality have actually been a benefit to the musical life of the city.

Artists' Course

For the coming season the chief musical attraction of note is the Philharmonic course, under the management of James E. Devoe of Detroit and Mrs. T. M. Warren of Saginaw. This series, opening Oct. 1, with a big operatic quartet composed of Martinelli, Alda, Lazzari and De Luca, will also bring Sophie Braslau on Oct. 24, Mischa Elman on Nov. 27, Hulda Lashanska and Dai Buell on Jan. 7, and Josef Hofmann on Jan. 21. This course is a stellar attraction of the first class and judging from the success of a similar course last season, it should meet with great success.



CONSPICUOUS MUSICAL FIGURES IN SAGINAW

From left to right: Mrs. David Nicol, prominent worker for the Saginaw Liberty Chorus; Mrs. Emil Montanus, another prominent Liberty Chorus Worker; J. G. Cummings, secretary of Michigan Music Teachers' Association and director of the Saginaw Liberty Chorus; Mrs. T. M. Warren, local representative Philharmonic Course

Liberty Chorus Work

The growth of community singing during the last six months here has been rapid, and for next year it should develop greatly. The Saginaw Liberty Chorus, started last winter and organized by Mrs. David Nicol, Mrs. Emil Montanus and J. G. Cummings, who has been its leader, has met with hearty popular approval and it has prospects of very substantial support during the coming year. The chorus has already put on a big community sing at the Saginaw Auditorium with prominent community music leaders from several outside places, and it is planned to arrange many of these for the coming winter. The effort to get the people singing is recognized as being one of great importance to the winning of the war and it is occupying a large part of the time of local musicians.

Bringing Music to the Farmers

Saginaw has been one of the pioneers in mobilizing musical ability to make war campaigns a success. Early last year committees were appointed to line up those persons who had the ability to furnish music for patriotic meetings and rallies, and they were used liberally all through the Red Cross and Liberty Loan drives. Saginaw is the center of a prosperous farming country and a special effort has been made to get the farmers interested in the patriotic work. This has offered a particularly fine field for the efforts of local musicians and they have performed at dozens of meetings about the county as well as in the city. For coming campaigns this musical system has been amplified and the War Board will be able to furnish nearly any sort of a musical program for patriotic meetings on very short notice.

The Saginaw Symphony Orchestra, which was formerly the Germania Orchestra, but changed its name in accordance with the move to eliminate all German titles and names, is one of the city's younger musical organizations. It is a promising group of amateur musicians, however, giving many concerts for the benefit of local people. It is led by A. G. Heyer. The Saginaw Band, supported largely by municipal appropriations, is another prominent musical organization which ranks high with bands in this section of the state. Led by Arthur Amsden, the band gives weekly concerts in the parks when the weather permits and in the Auditorium in the winter. The Mendelssohn Club, led by Samuel Bennett, is a chorus of high class musicians which has considerable reputation locally.

CHARLES H. CUMMINGS.

Artists to Present Songs by Mana Zucca

Mana Zucca's song, "Le Petit Papillon," will be sung this season at their Æolian Hall recitals in New York by Nina Morgana, Florence Otis and Anna Fitziu, of the Chicago Opera Association. Marguerite Namara will sing Miss Zucca's new song, "Doux Plaisir," at her New York recital.

Edna Gunnar Peterson, Chicago, pianist, will make her first appearance in New York at a concert to be given in Æolian Hall on Nov. 9.



Photo by James and Merrihew
C. W. Kantner

CLIFFORD W. KANTNER
BARITONE
TEACHER OF SINGING
Successor to Edmund J. Myer,
and authorized as his representative in Seattle, Wash.
Appears in Concert with
MASTER JEAN KANTNER
Sensational Boy Soprano
Three octaves range. Four Languages
Repertoire Eighty Songs
211 Fischer Building, Seattle, Wash.



Photo by James and Merrihew
Master Jean Kantner

THE SPARGUR QUARTET

John Spargur, 1st Violin — Hellier-Collens, Viola
Albany Ritchie, 2nd Violin — George Kirchner, Cello

Pacific Coast Tour — Booking Now

For Particulars Address:
J. M. Spargur, Hotel Lincoln, - - Seattle, Wash.



LILLIAN SHERWOOD
NEWKIRK
The Art of Singing in all Branches
The Choral Director and Voice Teacher at the Hillside School, Norwalk, Conn.
At New York Studio
Wednesdays and Saturdays
Metropolitan House Building
1425 Broadway, New York

The Musical Alliance and the Proposed Increased Tax on All Musical Performances

THE abandonment of the Maine and Worcester festivals, which have been conducted for years past with never varying success, as well as the suspension of other important musical activities, largely owing to the heavy tax put upon amusements in the contemplated revenue bill, is a strong argument why it is necessary for all the elements in the musical world to get together so that they may be able to exert the influence to which they are entitled by their number, intelligence and importance in the general life of the country.

The Senate Committee which recently heard an argument against the increase of the tax to 20 per cent on the tickets to all musical performances, while apparently inclined favorably, has not, from present report, seen fit to make any change in the bill as it came from the Committee of Ways and Means of the House of Representatives.

One of the arguments made which militated strongly against any revision was that any change in the rates on tickets for musical performances, especially one of such a drastic nature, would open the door to other changes which had been strenuously urged with apparently equal reason for consideration.

The one great argument which was made before the Senate Committee by the Treasurer of the Alliance, and which is already being substantiated, was to the effect that inasmuch as the aim of the bill was to produce more revenue it was obviously wrong to insist upon schedules which if carried out would defeat the very object of the bill, namely, that they would produce less instead of more revenue, besides doing untold injury to valuable musical activities.

Take only the instances which have been quoted. Instead of the government getting a handsome revenue from the taxes on many important musical festivals in the country they will get nothing, besides which a large number of soloists and musicians will lose the emolument to which they have been accustomed to look as part of their regular income for years past.

The matter, however, is not yet settled. It will probably be fought out upon the floor of the Senate, and may be taken up again in conference committee before the bill becomes a law and is signed by the President, though there does not appear to be, from the present attitude of the various legislators, much chance of any change being made.

The trouble with so many of our politicians and legislators is that they have never considered anything connected with music demanded serious consideration by them. It did not belong, in their opinion, to the vital factors which should engage their attention.

And yet at this very time music is showing its power more than ever, not merely in the way of keeping up the morale of the troops and of the people but as a direct means of getting revenue. The biggest returns in the way of bond sales have come from the various musical performances that have been given at Carnegie Hall and at the Metropolitan. At the great Carnegie Hall meeting under the auspices of the Musical Industries they raised nearly five millions in a night. At the Metropolitan the other night more than twenty millions were subscribed before the function terminated. At another meeting at Carnegie Hall, in which music had a leading part, last week over a million was subscribed in bonds. In fact, wherever music has entered as a prominent factor it has brought direct results.

And with all that you have legislators looking upon the musician or music teacher with amiable indifference, which often runs to ill-concealed contempt.

So the time has come for us to get together, to forget all little differences, jealousies and realize that we have certain interests in common, and, above all, certain rights, but these rights can never be maintained and protected except through united action towards certain definite aims, pursued by one and all on certain definite lines.

John C. Freund

President Musical Alliance of the U. S.

The Duty of Every Artist

To the Members of the Musical Alliance:

In these times, where the world is armed to fight against the unspeakable barbarism and despotism of the Prussian militarism, in this sacred crusade led by our glorious country for the rights and liberty of the smallest nations, we in the musical profession have a duty to perform which none of us can afford to miss, as the public credits us artists with the sublime gifts of romance, love, charity and liberality. We must maintain this reputation, and there is only one way of doing it—that is by doing everything we can, not by talk and sentimentality, but by facts. And these facts are money given freely for Liberty Bonds.

It takes many years to be an accomplished musician and that is why most of us have long passed the draft age. And so we can do nothing but look on as our dear boys leave us to give their lives for our protection and honor.

Are you satisfied with this sad part in this world's greatest drama? Even a spy is doing more, for he at least is giving his life for his country. We artists who do not depend on capital investment, but we who can start anew every day to make our living must give up gladly even our last cent to help our Government, which has done such gigantic things in such a short period of time —things which took the German military party, which must be wiped off our earth, a lifetime to accomplish.

HANS KRONOLD.

New York, Oct. 10, 1918.

Heartily in Sympathy with the Work

It gives me real pleasure to enclose herewith check covering the annual dues to the Musical Alliance, also my application for membership. I am very sorry that I have been unavoidably delayed in sending in this application and wish to go on record as being heartily in sympathy and accord with the work you have in hand.

A. W. WIDENHAM.

San Francisco, Cal., Oct. 7, 1918.

May Sleeper Ruggles of Boston Joins

Enclosed please find $1 for membership in the Musical Alliance.

MAY SLEEPER RUGGLES.

Boston, Mass., Oct. 7, 1918.

Appreciation from Kansas

I am sure no one appreciates more what you are doing for music than myself and hundreds of other music teachers in the small towns. Enclosed please find $1 for annual dues to the Musical Alliance. H. W. STEININGER.

Chapman, Kan., Sept. 26, 1918.

"With Hearty Good Wishes"

With hearty good wishes for the success of the Musical Alliance, the objects of which should be supported by the entire public, I most cordially enclose $1, applying for membership.

Mrs. PERCIVAL O. PERKINS.

Salt Lake City, Utah, Sept. 28, 1918.

"Such a Much Needed Organization"

Enclosed please find $1 for annual dues in the Musical Alliance. Let me congratulate you on taking the initiative in forming such a much needed organization as the Musical Alliance. All success to you!

MRS. JOSEPHINE SWICKARD SMITH.

Detroit, Mich., Sept. 28, 1918.

George A. Fellows of Gloversville (N. Y.) Joins

Enclosed please find $1 for membership in the Musical Alliance.

GEORGE A. FELLOWS.

Gloversville, N. Y., Sept. 27, 1918.

"This Wonderful Undertaking"

It gives me great pleasure to be enrolled as a member of the above society, and may this wonderful undertaking be identified with the greatest success.

Mrs. A. HEPNER.

Pittsburgh, Pa., Sept. 5, 1918.

Hopes to See Good Results

Enclosed herewith you will find $1 for membership. Hope to see good results from this organization.

DANIEL EDWARDS.

Long Branch, N. J., Sept. 21, 1918.

Conductor Strube of Baltimore Joins

Please find $1 for membership in the Musical Alliance.

GUSTAV STRUBE.

Baltimore, Md., Sept. 17, 1918.

The Musical World Will Have Reason for Congratulation

Enclosed please find check of $1 for membership in the Musical Alliance. I think that if the Alliance accomplishes only a few of the big tasks which it has set for itself, the musical world will have reason for congratulation.

OSCAR E. SCHMINKE.

Kenoza Lake, N. Y., Sept. 10, 1918.

L. A. Gregory of Dillon (Mont.) a Member

Enclosed find check for $1 for membership in the Musical Alliance of the United States.

L. A. GREGORY.

Dillon, Mont., Sept. 10, 1918.

Emil Mollenhauer, Distinguished Musician, Joins

Enclosed find $1 for membership in the Musical Alliance.

EMIL MOLLENHAUER.

Boston, Mass., Sept. 23, 1918.

Five More Members from New Orleans

Enclosed please find $5 for five memberships in the Musical Alliance: A. C. Ricks, Louis Hotard, Maurice Thomson, Sigismunda Burton, all of New Orleans, La. RICHARD J. D'AQUIN.

New Orleans, La., Sept. 23, 1918.

The Idea Is a Splendid One

The idea is a splendid one and cannot but redound to the extreme benefit of all American musicians. I enclose a check for $1 for membership fee in the Alliance.

RUDOLPH REUTER

Chicago, Ill., Sept. 20, 1918.

Another Member from Honolulu

Enclosed please find $1 for membership in the Musical Alliance.

Mrs. B. A. INGALLS.

Honolulu, T. H.. Sept. 17, 1918.

Charles M. Gray of Chicago Joins

Enclosed please find $1 for membership in the Musical Alliance.

CHARLES M. GRAY.

Chicago, Ill., Sept. 30, 1918.

THE MUSICAL ALLIANCE OF THE UNITED STATES

(INC.)

JOHN C. FREUND, President — MILTON WEIL, Treasurer

FOUNDED to unite all interested in music and in the musical industries for certain specific aims:

1. To demand full recognition for music and for all workers in the musical field and musical industries as vital factors in the national, civic and home life.
2. To work for the introduction of music with the necessary musical instruments into the public schools with proper credit for efficiency in study.
3. To induce municipalities to provide funds for music for the people.
4. To aid all associations, clubs, societies, individuals whose purpose is the advancement of musical culture.
5. To encourage composers, singers, players, conductors and music teachers resident in the United States.
6. To oppose all attempts to discriminate against American music or American musicians, irrespective of merit, on account of nationality.
7. To favor the establishment of a National Conservatory of Music.
8. To urge that a Department of Fine Arts be established in the national government and a Secretary of Fine Arts be a member of the Cabinet.

Application for membership by those in sympathy with the aims of the Alliance, accompanied by One Dollar for annual dues, should be sent to the Secretary. 501 Fifth Avenue, New York.

Checks, Post Office and Express Orders should be made payable to the Musical Alliance of the U. S.

Depository: Bankers Trust Company

More Alliance Supporters

[Continued from page 156]

Gratified to Be Able to Join

I enclose herewith application for membership in your society and check for $1 to pay the annual dues. I am gratified to be able to join an organization of this kind and I feel that the time has come when music should take its place where it belongs, and that is as a part of the fundamental education of every child. This principle has long been recognized by the State and the elements of singing have been taught in the lower grades quite successfully in Maine and many other States. Where we have fallen down, however, has been in failing to appreciate the value of the study of instrumental music. The training a child gets in mastering a musical instrument is, in my opinion, a most valuable part of its education.

S. W. BATES.
Portland, Me., Oct. 5, 1918.

Mrs. Charles W. Fairfax of Washington (D. C.) Joins

Enclosed please find $1 for membership in the Musical Alliance.

MRS. CHAS. W. FAIRFAX.
Washington, D. C., Sept. 13, 1918.

Dudley Matthews of Albany (N. Y.) Joins

Enclosed find check for membership fee in the Musical Alliance.

DUDLEY MATTHEWS.
Albany, N. Y., Sept. 6, 1918.

Proud to Become a Member

A grand organization, which is so much needed in America. I shall be proud to become a member.

Please find enclosed order for $1 for membership certificate and oblige

E. HARRINGTON,
Teacher of Piano.
South Bend, Ind., Sept. 9, 1918.

Entirely in Sympathy with the Movement

I am entirely in sympathy with the movement. Enclosed find money order for fee. EMMA B. LANE.
Patten, Me., Sept. 25, 1918.

"This Is the Realization of My Own Dream!"

A splendid and long needed undertaking, which will be joyfully greeted by all earnest musicians. This is the realization of my own dream. Enclosed please find my annual dues which make me a member. VICTOR HEINZE.
Chicago, Ill., Sept. 25, 1918.

Prominent Manager Endorses the Alliance

Just to let you know my appreciation of the splendid work you are doing for the cause through MUSICAL AMERICA and the Alliance. The "zip" and "pep" you have put into the protest against the increased tax has simply won my admiration and, whether the Senate passes it up or not, is not the question—you have made the fight that is going to lead to better things. Allow me to send dues to the Alliance for the following associates, Mrs. George Kelley, Nelle Barclay, William Buckley and myself.

GEORGE KELLEY.
Hartford, Conn., Oct. 3, 1918.

Edward G. Rose of New Cumberland (Pa.) a Member

Enclosed please find $1 for membership in the Musical Alliance.

EDWARD G. ROSE.
New Cumberland, Pa., Sept. 25, 1918.

Alexander Raab of Evanston (Ill.) a Member

Enclosed please find $1 for membership in the Musical Alliance.

ALEXANDER RAAB.
Evanston, Ill., Sept. 26, 1918.

With Best Wishes

Enclosed find check for membership in the Musical Alliance. With best wishes for the success of your ideals,

HERMANN DOSSENBACH.
Rochester, N. Y., Sept. 20, 1918.

Dean of State University School of Music, Missoula, Mont., a Member

Enclosed please find $1 for membership in the Musical Alliance.

DE LOSS SMITH,
Dean of the State University School of Music.
Missoula, Mont., Sept. 20, 1918.

Aims for Higher Ideals in Music Mean Real Culture

Enclosed please find check for $1, membership in the Musical Alliance. Aims for higher ideals in music mean real culture.

CHRISTIAN O. ULRICH.
Covington, Ohio, Sept. 21, 1918.

Two Good Friends in Hartford, Conn.

We enclose $2 and ask you to kindly send us membership certificates in the Musical Alliance. May you live years to guide its fortunes and may your fondest hopes be realized.

LOUIS EATON,
JESSIE DOWNER-EATON.
Hartford, Conn., Sept. 21, 1918.

Three More Members from Amsterdam, N. Y.

Enclosed please find $1 for membership in the Musical Alliance.

NAPOLEON B. SHAW.
Amsterdam, N. Y., Sept. 27, 1918.

Enclosed please find $1 for membership in the Musical Alliance.

HENRY V. PUTNAM.
Amsterdam N. Y., Sept. 27, 1918.

Enclosed please find $1 for membership in the Musical Alliance.

Mrs. W. T. MORRISON.
Amsterdam, N. Y., Sept. 27, 1918.

The Artist and the Baldwin



The wonderful, rich tone of the Baldwin Piano is the very conception of beauty. —*Levitzki*

It has that refined quality, that warm and luscious tone which resembles the human voice in its individual appeal. —*Alda*

The Baldwin Piano has no peer in faithfully voicing an artist's spirit. —*Brown*

I have an inspiring companion in my Baldwin Piano. —*La Forge*

The beautiful tone of the Baldwin Piano merits its popularity. —*Amato*

Using a Baldwin, we rest assured that we have an instrument which will meet every requirement. —*Fanning*

The Baldwin Piano is a most wonderful help and support. —*Nielsen*

I consider the Baldwin the Stradivarius of the few really great Pianos of the world. ——*De Pachmann*

A tone that blends so well with my voice. —*Sembrich*

The Baldwin Piano Company

CINCINNATI 142 W. Fourth Street
CHICAGO 323 S. Wabash Ave.
NEW YORK 665 Fifth Ave.
ST. LOUIS 1111 Olive St.
INDIANAPOLIS 18 N. Penn'a St.
LOUISVILLE 425 S. Fourth Ave.
DENVER 1636 California St.
SAN FRANCISCO 310 Sutter Street

Glad to Add His Name and Mite

Enclosed please find my check for annual dues in the Musical Alliance. I am glad to add my name and mite and wish you the greatest success.

G. A. GRANT-SCHAEFER.
Evanston, Ill., Oct. 1, 1918.

A Great Pleasure to Join

Enclosed you will find my personal check and application for membership in the Musical Alliance. It gives me great pleasure to join the Alliance and I heartily endorse the things for which it stands. With best wishes for the success of the movement, I am

ELLA COURTS-BECK.
Los Angeles, Cal., Sept. 30, 1918.

Will Bring About Unlimited Results

I am enclosing $1 for membership in the Musical Alliance. I believe that such an Alliance will bring about unlimited results musically throughout the country.

ARTHUR E. WESTBROOK.
Manhattan, Kan., Sept. 30, 1918.

Expresses a Lifelong Desire

When these eight aims are achieved my life-long desire will be accomplished. Enclosed find check for membership dues, $1 per year.

KATHERINE A. SCHUSTER.
Chicago, Ill., Sept. 25, 1918.

President Chicago Artists' Association Joins

Enclosed please find check to the amount of $1 to cover dues for membership in the Musical Alliance of the United States, Inc.

RAGNA LINNE,
President, Chicago Artists' Association.
Chicago, Ill., Sept. 21, 1918.

"With Best Wishes"

Enclosed please find $1 for my dues as a member of the Alliance. Anything to help the musicians or perhaps better artists as the instrumentalists have the union to protect them, whilst singers have nothing. With best wishes,

EVA GUNTHER.
North Hatley, P. Q., Sept. 18, 1918.

Is for "Every Good Musical Movement"

Absent from home because of vacation is my excuse for not having "signed up." I'm for every *good* musical movement, so enclosed find my enlistment blank and fee.

POWELL G. FITHIAN.
West Collingswood, N. J.,
Sept. 17, 1918.

Two More Members from Utica, N. Y.

Enclosed please find $1 for membership in the Musical Alliance.

WILLIAM D. SEMPLE.
Utica, N. Y., Sept. 30, 1918.

Enclosed please find $1 for membership in the Musical Alliance.

THOMAS MATHEWS.
Utica, N. Y., Sept. 30, 1918.

VOICE CULTURE

Rudiments to stage, public appearances, assistance in securing engagements. Many baritones and mezzos are vainly studying as tenors or lyric sopranos, and basso cantantes and contraltos are losing possibly a great career by trying to be baritones or mezzos. ARE YOU ONE OF THESE?

Voice Trial Free

ROBERT AUGUSTINE

151 W. 75th St. *Phone Schuyler 3823*

The Guilmant Organ School

Thorough course for serious students. 150 students now holding prominent positions. Students aided in securing church appointments.

Write for New Catalog. William C. Carl, Dir. 44 West 12th Street, New York



Photo by Jamieson

EDITH KINGMAN
LYRIC SOPRANO
Available for
Recitals—
Costume Recitals
—Repertoire—
Arias and French, Italian and English Ballads
Mgt.: R. E. Johnston, 1451 B'dway
Personal Address: 517 W. 113th St New York

The VIRGIL METHOD

Pre-eminent—Unequaled

Virgil Piano Conservatory
11 West 68th Street, New York
Catalog upon request *Tel. Columbus 1137*

Marinuzzi's Opera, "Jacquerie," Scores in Buenos Aires Season

Composer Conducts Three Presentations of His Work—Pardow Wins Honors in the New Opera—Rivalry Between Managers Produces Unique Situation—"Norma" Leads as Opera Most Frequently Presented During Season

BUENOS AIRES, Sept. 20.—The event of outstanding interest during the Colon season, July 26-Aug. 24, was the production of Gino Marinuzzi's opera, "Jacquerie," which won a veritable triumph. At each production the composer-conductor was called before the curtain innumerable times, cheered to the echo and pelted with flowers. This opera has produced the only real enthusiasm of the year at the Colon—enthusiasm which was genuine and spontaneous.

The libretto is concerned with the revolution of the French peasantry in 1350. It deals with the stealing and dishonoring of the newly wedded bride of a young peasant by the lord of the manor and the subsequent chivalrous treatment of the wife of the same lord after the revolution by this young peasant. The libretto is by Signor A. Donaudy.

The music is beautiful, strong and full of color. It has many fine melodies and is excellently orchestrated, rather after the fashion of the modern French school. In many ways the opera had more French than Italian character, although the melodies were of an Italian type. The opening chorus is extremely striking. The second act is probably the best and the dramatic climax is magnificently worked up, orchestrally as well as vocally. The effects here are almost Wagnerian in their grandeur and depth.

All through the opera the orchestration is full of color and interest, and the vocal parts are well written indeed.

Of the singers, Vallin Parlow stood out from the other artists. She sang beautifully and at the climax in the second act, where she goes mad and dies, acted and sang with intensity.

Pertile in the tenor rôle, as usual, displayed a fine voice, badly in need of training. His acting was good on the whole. Sadun in the contralto rôle was somewhat thick of voice and rather stiff in her acting. Besanzoni was to have appeared. Montesanto and Dentale were quite good in the bass and baritone rôles, and the orchestra was admirably conducted by the composer. The chorus was better drilled than usual.

"Falstaff"

Next in interest came the production of "Falstaff," which was very well given. The music of this opera, so strongly influenced by Wagner, is indeed an overpowering relief after the cheap tinkling tunes of "Norma" and others.

Pardow was charming as *Nannetta*, from a vocal and especially from a histrionic viewpoint. Raisa as *Mrs. Alice Ford* was less at ease. Rimini was the best I have heard him as *Falstaff;* most singers have their own special favorite part, this is his. His characterization was splendid and his voice was just what the rôle called for. Hackett sang charmingly as *Fenton*, and all the other parts were satisfactorily portrayed. The orchestra was admirably conducted by Marinuzzi.

The following operas have been given:

"Aïda," four times; "Romeo and Juliette," once; "Norma," five times; "Louise," three times; "Samson and Delilah," twice; "Tucumán," once; "Rebecca," twice; "Don Giovanni," once; "Mignon," twice; "Carmen," once; "Falstaff," once; "Hérodiade," twice; "Jacquerie," three times; "Barber of Seville," once; "Ballo in Maschera," twice.

Season at the Coliseo

Next year Bonetti is to have the Colon and the other opera houses at Rio de Janeiro and Montevidio, which are leased in connection with it. Therefore Mocchi and Da Rosa are running a rival season at the Coliseo against Bonetti next year. They have engaged for this season Gino Marinuzzi, Rosa Raisa, Angela Ottein, G. Besanzoni, Blanca Sadun, H. Pertile and S. L. Montesanto.

DOUGLAS STANLEY.

Grand Rapids Will Hear Many Artists

Several Organizations Announce Concert Courses—New Leader for High School Orchestra

GRAND RAPIDS, MICH., Oct. 12.—In spite of the changed conditions which the war has brought, Grand Rapids will this season present several concert courses that will bring to this city some of the most famous artists of the operatic and concert stage.



Eva Hemingway,
MUSICAL AMERICA'S Representative in Grand Rapids

Prominent in the list is the seventh annual concert course of the Mary Free Bed Guild. The concerts will take place, as usual, at Powers' Theater, and the dates and artists are as follows:

Oct. 16—Pasquale Amato, baritone; Claudia Muzio, soprano. Dec. 5—Jascha Heifetz, violinist. Jan. 20—Louise Homer, contralto. March 10—Giovanni Martinelli, tenor; Carolina Lazzari, contralto.

The First Methodist Episcopal Church is arranging a series of free organ recitals and will present Joseph Bonnet, the distinguished French organist, in the series. The other events will be announced later.



Col. Louis Mackay,
Musical Director of the High School and Junior College

The St. Cecilia Society has the following course: Elias Breeskin, violinist; Martha Atwood, soprano; Charles Courboin, organist; Eleanor Spencer, pianist; Wynne Pyle, pianist; Mary Turner Salter, composer; Umberto Sorrentino, tenor; Karl Kirksmith, 'cellist.

The St. Cecilia students' division will present Mrs. Harriet MacFarlane in a program of children's music.

The High School will have a new director this year, as Louis Mackay has taken the conductorship of the organization, replacing John Beattie, who is now in France, serving in special work with the Y. M. C. A.

EVA HEMINGWAY.

FARRAR SELLS A WAR CROSS

Noted Soprano Gets $50,000 in Bonds for Soldier's Decoration

Geraldine Farrar sold a "Croix de Guerre" at auction on Thursday evening, Oct. 10, for $50,000, at a meeting of the Liberty Loan Committee of the Millinery, Couturiers, Dressmakers and Allied Trades of the Liberty Loan Committee held in Carnegie Hall, New York. That sum was added to the other bond purchases, bringing the total to $1,000,000 subscribed through this committee.

Miss Farrar herself started off the bidding by offering $1,000 for the French war cross donated by Major George Bertind of the Sixth Alpine Chasseurs. The bidding ran up to more than $100,000 and the cross was sold again.

Before resuming the bidding Miss Farrar announced that the "Blue Devil" should not be deprived of his war medal and that she would sell it as many times over as the audience would bid on it, and then return it to the soldier owner.

The first part of the program was entirely musical. The Philharmonic Orchestra played Sousa's "Stars and Stripes Forever," "The Star-Spangled Banner" and "La Marseillaise," which was sung by Clarence Whitehill, who stood on the platform flanked by French seamen. George M. Cohan took a turn with the bâton of Josef Stransky, the conductor, led the orchestra in "Over There" and then sang a new song.

The name of Bert J. Milan, musician, of Detroit, Mich., appears in the casualty list of Oct. 5 as severely wounded.

:-: MUSICIANS' DIRECTORY :-:

JOSEF ADLER
PIANIST
Teacher—Accompanist—Song Interpretation
Studios, 154 West 72nd Street, New York City
Phone, Columbus 1311

The American Institute of Applied Music
Thirty-third Season
212 West 59th Street, New York City
Tel. Circle 5329

MADAME MATILDA ANGERI VOICE BUILDER
Absolute Method Against Tremolo
Hours 2 to 5 p.m.
323 W. 45th St., New York City. Phone Bryant 2178

ELLA BACKUS BEHR Teacher of Merle and Bechtel Alcock
Institute of Music and Romance Languages. 231 W. 96th St., New York City. 'Phone River 9689.
Ida Hirst Gifford—Assistant and General Director.
Signor Girola—Language Department.

MAX BENDIX
VIOLIN INSTRUCTION
13 E. 43rd St. (2 doors from Schirmer's), N. Y. City

MAY LAIRD BROWN—Lyric Diction
(DORA DUTY JONES METHOD)
Telephone Riverside 2605 (Authorized Exponent)
1 W. 89th St., New York

CECIL BURLEIGH
State University,
Missoula, Montana

GIUSEPPE CAMPANARI, Baritone
TEACHER OF SINGING
Studio: 668 West End Avenue New York City
By Appointment Only

MIRIAM S. CAPON, Composer
Songs and choruses of merit and of great use in Conservatories and Schools
BURKHART PUBLISHING CO.
443 Real Estate Trust Bldg. Philadelphia, Pa.

ERNEST CARTER
COMPOSER—CONDUCTOR
Address: 150 West 58th St., New York

ETHEL CAVE COLE
Accompanist and Ensemble Player
Teacher of Singing and Coach
57 West 58th St., N. Y. Plaza 2450

REBECCA CLARKE
VIOLA SOLOIST
Lessons in Viola, Harmony and Ensemble
Summer address: Pittsfield, Mass.

Mrs. SUSAN HAWLEY DAVIS
TEACHER OF SINGING
Metropolitan Opera House
1425 Broadway Phone Bryant 1274

MR. AND MRS. ROSS DAVID
VOICE PRODUCTION and REPERTOIRE
260 West 57th St., New York
Tel. Conn.

WILLIAM J. FALK, Teacher of Singing
Address, 50 West 67th Street New York
Telephone Columbus 7031

WALTER HENRY HALL
PROFESSOR OF CHORAL MUSIC
Columbia University

HEALTHY BREATHING
and correct speaking taught in six lessons (50 cents, postpaid) by Marie van Gelder, author of "The Foundation of Artistic Singing." Elizabeth Mather College, 708 Peachtree St., Atlanta, Ga.

JESSIE FENNER HILL
TEACHER OF SINGING
METROPOLITAN OPERA HOUSE
1425 Broadway, New York (Bryant 1274)

Frank Lillian Miller **HEMSTREET** TEACHERS OF SINGING
50 West 67th St. Tel. Columbus 1405
Summer Classes
New York Studio and Woodstock, N. Y.

ARTHUR J. HUBBARD, Vocal Instruction
246 Huntington Avenue
BOSTON, - - - - - MASS.

MINNA KAUFMANN, SOPRANO
Vocal Studios (The Lehmann Method)
Address: Carnegie Hall. Personal Rep., Emma L. Trapper, 105 W. 40th St., N. Y.

SERGEI KLIBANSKY, Teacher of Singing
8 years leading instructor Stern Conservatory, Berlin; 3 years Institute of Musical Art, New York
Studios: 212 W. 59th St., New York

ISIDORE LUCKSTONE, Teacher of Singing
53 West 86th St., New York
Telephone, 7493 Schuyler

MASTER SCHOOL OF MUSIC
110 Remsen Street BROOKLYN, N. Y.
Faculty: Madame Melanie Guttman-Rice, Mr. Edward Falck. Associate Principals; Mr. R. Huntington Woodman. Notable Faculty: Ella McKean York, Registrar. Resident pupils accommodated.

MISS SARA MESICK
TEACHER OF SINGING
640 Madison Avenue, New York

MAUD MORGAN, Harp Soloist
Concerts—Instruction
(Teaching Children a Specialty)
216 W. 56th St. Phone—Circle 1505
Summer Address, Princes Bay P. O. Phone Tottenville 1269

LEILA TYNDALL MOSES, Piano
Mason Touch and Technique
Thorough, Quick, Interesting
Taught by his former pupil and assistant
1157 Lexington Ave., New York City. Tel. Lenox 6467

ANNE Mc DONOUGH 1823 Walnut St., Philadelphia, Pa.
Study Sight Singing and become an authoritative Leader instead of a dependent follower.

EDMUND J. MYER
601 Carnegie Hall, New York Circle 1350
SUMMER TERM IN SEATTLE
Teacher of Theo. Karle

LILLIAN SHERWOOD NEWKIRK
TEACHER OF SINGING
Wed. and Sat., 1425 Broadway, New York.
Mail Address: 11 Morgan Ave., Norwalk, Conn.

MME. NIESSEN-STONE
Mezzo Contralto, formerly Metropolitan Opera Co. Nine years with Institute of Musical Art. Private Studio: 50 West 67th St. Tel. 1405 Col.
M'g't: Annie Friedberg, 1425 Broadway.

N. VAL. PEAVEY, Pianist
TEACHER OF PIANO AND VOICE
STUDIOS { NEW YORK—120 Carnegie Hall
BROOKLYN—99 Euclid Ave.

DOUGLAS POWELL SPECIALIST IN VOICE PLACEMENT
Teacher of Clara Loring and other prominent singers.
1425 Broadway, New York, Metropolitan Opera House Bldg. Phone Bryant 1274

ADELE LUIS RANKIN, Soprano
Concerts—Recitals—Instruction
Studio: 236 West 15th St., New York City

FRANCIS ROGERS
Concert Baritone,
Teacher of Singing.
Studio 144 East 62nd St., New York

THE SITTIG TRIO
VIOLIN, 'CELLO AND PIANO
RECITALS, CLUBS, MUSICALES, ETC.
Fred V. Sittig, Teacher of Piano and Accompanist.
167 West 80th St. Tel. Schuyler 9520

HENRIETTA SPEKE-SEELEY
TEACHER OF SINGING
Coaching—Recitals
Metropolitan Opera House; Res., 2184 Bathgate Av.

CHARLES GILBERT SPROSS
PIANIST—ACCOMPANIST—COMPOSER
Care of John Church Company, New York

THEO. VAN YORX, Tenor
Vocal Studios: 22 West 39th St., New York
Telephone Greeley 3701

CLAUDE WARFORD
COMPOSER—TEACHER OF SINGING
Metropolitan Opera House Bldg.
1425 Broadway Phone Bryant 1274

A. CAMPBELL WESTON
PIANIST—ACCOMPANIST—COACH
27 S. Oxford St., Brooklyn, N. Y. Tel. Prospect 8969 J

THOMAS WILLIAMS
TENOR
CONCERTS—ORATORIO—RECITALS
Studio: 420 West 129th Street

ZIEGLER INSTITUTE of Normal Singing
MME. ANNA E. ZIEGLER, Director.
All singers made self-supporting. Summer term at New York and Asbury Park
Metropolitan Opera House, New York.

Portland (Ore.) Public Schools Recognize Music's Importance to City's Youth

Notable Work Done by Supervisor Boyer in This Direction —Student Chorus Now Permanent Feature of Annual Festival—Leading Artists to Visit City—Plenty of Local Symphony Clubs and Other Organizations

PORTLAND, ORE., Oct. 12.—Musical activities in Portland for the coming season are keeping pace with the city's growth in other respects. Symphony orchestra concerts, programs of many musical clubs and local artists, the appearance of the La Scala Grand Opera Company and the number and excellence of the artists to be heard make one look forward to many delightful musical events.

The music department of the public schools is rapidly becoming one of the recognized factors in the development of the youth of Portland and although the present supervisor, William H. Boyer, has only held his executive position a little over two years, the improvement thus far justifies one in predicting that soon Portland's public school music department will rank as one of the most efficient, for its size, in the country. The aim of the music course is to awaken and develop a taste for the best in music by teaching intelligent listening and by the singing of well-selected material. The activities are many and varied, including assembly singing, the study of musical history, appreciation and sight reading classes, orchestra, glee club and chorus work. The school choruses furnish music on many public occasions.

With the opening of the Public Auditorium two years ago a three days' annual musical festival was inaugurated, and during the festival of the current year, held last June, one of the three days was set aside for a program given entirely by high school students, assisted by Mabel Reigelmann, soprano, and Hiram Tuttle, baritone. The orchestra of 150 pieces and mixed chorus of 400 voices gave Portland its first opportunity to judge the work of the music department. So successful was the performance that the students' chorus and orchestra will hereafter be one of the institutions of the annual music festival.

The Ellison-White Conservatory

A new school has recently opened, which will have the hearty interest and support of the community, the Ellison-White Conservatory of Music, under the management of William R. Boone. The school opened its summer session by presenting the highest and best in art in the way of a master course in piano playing conducted by Leopold Godowsky. It has contributed to our city's resources by bringing to its faculty some splendid musicians, among them Paul Petri, tenor, and Mme. Lillian Jeffreys Petri, pianist, both of whom have studied abroad with master teachers for many years.



HELPING TO MOLD PORTLAND'S MUSICAL CULTURE

No. 1—Orpheus Male Chorus (Photo by D. Perry Evans). No. 2—William H. Boyer, supervisor of music in public schools and conductor of the Apollo Club. No. 3—William R. Boone, manager of the Ellison-White Conservatory and organist at First Christian Science Church (Photo by Grove). No. 4—Mrs. Rose Coursen-Reed, director of Treble Clef Club and Monday Musical Club Chorus (Photo by C. Elmore Grove). No. 5—Lois Steers, of Steers and Coman concert management, as she appears in her office

The establishment of the Ellison-White Musical Bureau's headquarters in Portland a few months ago and the appointment of Lawrence A. Lambert as its general manager has already borne fruits that will serve for much enjoyment in the coming musical season. The return of the Scala Grand Opera Company; a concert by the great French Military Band; Pablo Casals, violinist, and Lucien Muratore, tenor, as soloists, are all promised.

The Steers & Coman Management bids fair to maintain its reputation for bringing the best talent available to Portland music lovers. Still fresh in musical circles is the memory of the unusual array of artists brought here last year through the efforts of Lois Steers, among whom were Galli-Curci, Margaret Matzenauer and Frieda Hempel.

These concerts will again include many famous artists, the list headed by John McCormack and including Josef Hofmann, Anna Case, May Peterson, Anna Fitziu and Andrés de Segurola. Several of the artists are touring the Pacific Coast for the first time. Other attractions promised by Miss Steers will not be announced until later.

A musical organization which has enjoyed a most successful existence is the Apollo Club. William H. Boyer has been conductor of the club continuously since its organization ten years ago. A series of three concerts will be given this year at the Auditorium with Lambert Murphy and Mabel Garrison as soloists. These artists will also make their initial appearance in Portland. A number of new names are among the list of officers:

Frank Branch Riley is president; Walter J. Gill, vice-president; Sidney Lathrop, secretary; J. B. Pilkington and Charles E. McCulloch, directors.

Orchestra to Give Six Concerts

Although the plans of the Portland Symphony Orchestra are not fully outlined for the coming season it is known that the usual six concerts will be given at the auditorium. The association, which has had up to the present time two or three conductors for the season, has adopted the policy of one. Carl Denton was elected conductor and vice-president; Frank Eichenlaub, president; Henry Bettman, secretary; A. O. Saunders, treasurer; T. W. Bacon and Dudley McCosh, directors.

In spite of the fact that a number of the young men of the Orpheus Male Chorus have been called into military service (about forty in all), the club has recruited its numbers and will give its programs as usual. The club was founded in 1906 and since then has been under the direction of William Mansell Wilder. Besides its two regular membership concerts, many programs will be given at different points for the United States troops. Concerts were given last year when large appropriations were raised for the Red Cross, Soldiers' and Sailors' Club and the Y. M. C. A.; also to the largest gathering of soldiers ever convened in Vancouver Barracks.

The Portland district of the Oregon Music Teachers' Association, George Wilbur Reed, president, meets every second Monday in the month, at which time artistic and educational programs are given. A social hour follows when a stranger may become acquainted with his fellow musicians. This year a line of study on modern harmony with illustrations of all the different styles has been taken up. Over one hundred teachers are enrolled.

The Musicians' Club has started some of the most important local musical enterprises, thus gaining for itself a distinct position in the musical life of the city. Its objects are to promote social intercourse among professional (men) musicians and to obtain the proper civic and social recognition for the musical profession. The club is taking an active part in the Liberty Loan campaigns. As its first activity of the season a dinner was given Sept. 19 at the Benson Hotel in honor of Leopold Godowsky.

The MacDowell Club numbers about 400 members and includes most of the well-known women teachers of the city. It will be the policy of the club, as heretofore, to foster, encourage and direct all efforts toward the betterment of musical understanding and to further the development of a community feeling for music in this city. A fine series of programs will be given this year, the first to be given by Mrs. Thomas Carrick Burke early in October. Two or more visiting artists will appear.

The war relief committee will continue its work under the leadership of Mrs. Ralph E. Moody and will be ready to assist in all ways, musically or otherwise. The officers and members of the board for 1918-1919 are:

President, Mrs. Warren E. Thomas; vice-president, Mrs. Fletcher Linn; recording secretary, Mrs. J. R. Dickson; corresponding secretary, Mrs. Harry Beal Torrey; treasurer, Mrs. Donald Spencer; members of the board, Mrs. Ralph E. Moody, Mrs. H. C. Wortman, Mrs. Loring K. Adams, Mrs. John F. Logan, Mrs. A. S. Kerry, Mrs. Maurice Seitz, Mrs. Julia Marquam, Mrs. Henry W. Metzger, Mrs. Walter E. Bliss, and Charles Edwin Sears.

The Portland Oratorio Society was organized in 1912 with sixteen members and Joseph A. Finley, director. In the six years that Mr. Finley has been musical director, manager and financial backer of the movement to establish a permanent oratorio society in Portland he has been enabled to give a number of fine concerts with choruses numbering from 75 to 150 voices. The plans for work of the society for the coming year are indefinite, as Mr. Finley expects to assume Y. M. C. A. duties.

Clubs' Plans Ambitious

The Monday Musical Club's outlook for the year is most encouraging. The club has eight departments in all: harmony, ensemble, chorus and sight reading, languages, string orchestra, student department, concert bureau and a newly added patriotic department. This year the chairman of each department is planning better work than ever. Each month splendid concerts are furnished by local and out of town musicians. The chorus of selected women's voices, under the direction of Mrs. Rose Coursen-Reed, began rehearsals last month.

The officers of the club are:

Mrs. Anton Giebish, president; Mrs. Philip Blumauer, first vice-president; Mrs. Rodney I. Herrick, second vice-president; Mrs. George W. Burt, recording secretary; Mrs. La Ville Bristow, corresponding secretary; Mrs. L. H. Hansen, financial secretary; Elizabeth E. Johnson, federation secretary; Mrs. J. Thomas Leonard, treasurer; Mrs. L. A. Beard, auditor; Mrs. B. B. Banning, librarian; directors, Mrs. Percy Lewis, Genevieve Gilbert, Mrs. W. I. Swank, Martha B. Renolds and Christine Brakel.

Mrs. Rose Coursen-Reed also directs the Treble Clef Club, a splendid body of women singers. Some of the works to be brought out this season are Debussy's "Blessed Damozel," Deems Taylor's "The Highwayman" and compositions of Chaminade, Grieg and Nevin.

The music department of the Women's Federated Clubs, Mrs. H. A. Heppner, chairman, is arranging to co-operate fully with various musical organizations in making the winter season a success.

[Continued on page 160]

Musical Portland at a Glance

Steers and Coman concert series
Ellison-White series
Public School musical activities
Symphony Orchestra
Six Choral Societies
Monday Musical Club
MacDowell Club
Musicians' Club
Festival Association
Guild of Organists
Music Teachers' Association
Municipal and Shipyard Bands
Portland Opera Association

BEST IN THE WEST

IN

FACULTY—EQUIPMENT—ADVANTAGES

Piano—Orchestral Instruments—Organ
Voice — Band Instruments — Opera
Violin—Public School Music—Theory
Lyceum and Chautauqua Training

Catalog On Request

Ellison-White Conservatory of Music

William Robinson Boone, *Managing Director*

Broadway Building, Portland, Oregon

Portland (Ore.) Public Schools Recognize Music's Importance to City's Youth

[Continued from page 159]

Portland boasts several Scandinavian singing societies. Foremost among them are the Swedish Singing Club Columbia and the Norwegian Male Chorus. Charles Swenson is conductor of both organizations. The Singing Club Columbia is planning two concerts, with Marie Sundelius, soprano, as soloist at the first. The soloist for the second concert has not yet been decided on. The chorus has recently enlarged its membership from twenty-five to forty men. The Norwegian Male Chorus has also increased its membership.

Frederick W. Goodrich is the new president of the Oregon Chapter, American Guild of Organists. Extensive plans for a big year are being mapped out by the chapter. There will be a revival of the theater recitals for children, a series of municipal organ recitals at the auditorium and many very interesting church programs will be given. Several famous organists will be presented.

An interesting and potent band of young musicians is the Carrie Jacobs-Bond Club, organized some four years ago by Mrs. Carrie R. Beaumont. Interesting meetings are held once a month, in which each boy and girl takes part. One public recital a year is given.

Other successful bodies are the "Triole" singers, a chorus of women's voices made up entirely from the teachers of the public schools and directed by William A. Boyer; the Schubert Club, under J. William Belcher, and the Trio Chamber Concerts.

Mention must be made of the Portland shipyard bands. There are bands in eight of the shipyards and the Foundation Company band ranks as one of the foremost in the State. These bands give their services gratis, furnish music on many public occasions and also for the Government workers during the noon hour. These bands are made possible largely because of the many professional musicians who have gone into the shipyards during the scarcity of labor.

The Municipal Park Band was one of the most popular attractions during the summer months. Percy A. Campbell is the able conductor. Four concerts a week were given in the various parks, three evening concerts and one Sunday afternoon concert. MRS. AGNES BETHADS.

The American Institute of Applied Music opened for its thirty-third season on Oct. 1 in New York.

War Centralizes Lockport's Musical Interests

Activities Limited to Several Important Bodies—Monthly Program by Musicians' Club—Two Local Conservatories Important Communal Factors—High School Clubs Promise Interesting Concerts

LOCKPORT, N. Y., Oct. 3.—On account of war conditions, musical activities in Lockport for the coming season will center around the Musicians' Club, the two Conservatories of Music, the various churches, the Musical Clubs of the High School and the American Music Festival.

The Musicians' Club is a flourishing organization of about fifty members, which has as its aim general music culture and the development of the various local problems. Programs will be presented once each month by the members of the club, and several times during the year outside artists will appear under its management. Music of the Allies has been chosen as a basis of the programs for the year.

Of the two local conservatories, the Oliver Willis Halstead Conservatory is the older, having been established since 1897. Mr. Halstead, the founder of this school, is a man of wide experience. He has labored steadily to promote general musical culture in Lockport. His school has annually an enrollment of over 200 students and is no small factor in the musical life of the community. The Progressive School of Music opened its year's work with an enlarged faculty and increased enrollment. Under the able direction of Frank F. Shearer, this school has rapidly risen to prominence. An innovation in the form of class lessons in piano and violin playing was inaugurated this season. Monthly musicals, which are open to the public, will be given for the benefit of pupils.

Centers of Music in Lockport, N. Y.

Musicians' Club
Oliver Willis Halstead Conservatory
Progressive School of Music
Church Choirs
High School Musical Clubs
American Music Festival





LEADERS IN LOCKPORT'S MUSIC, AND THE STAGE FOR THEIR ACTIVITIES

In oblong panel: The Auditorium of the Lockport High School, where the Majority of the Local Concerts Are Given. In oval: Frank A. Shearer, Director of the Progressive School of Music, Lockport, N. Y. In circle: Robert A. Bartholomew, Director of Music in the Public Schools, Lockport, N. Y.

The mixed quartet of the First Presbyterian Church is planning to give its annual concert, which is always well attended and much enjoyed. The vested choir of the East Avenue Congregational Church, composed of twenty boy sopranos and about forty adults, began their second season under the direction of Robert Bartholomew on Sunday, Sept. 30. Music is made a special feature at every Sunday evening service and plans are being made for the presentation of two cantatas and an oratorio some time during the year. Grayce Miller, organist, will play several organ recitals.

High School Musical Clubs will give at least three concerts this year. On Nov. 1, Robert Bartholomew, tenor, and Irma Bartholomew, soprano, will give a joint recital in the High School auditorium, the proceeds from which will be used in promoting the high school clubs. Later in the season an elaborate cantata for women's voices by Paul Bliss, entitled "Pan," will be presented by the Girls' Choral Club of about sixty members. The Boys' Glee Club and Orchestra are working on a miscellaneous program for the final concert of the school year. These clubs are entirely self-supporting and are under the management of the director of music in the public schools.

Preparations are being made by A. A. Van de Mark, the local manager, for the American Music Festival to be given the first week in September, 1919. During the last year an impetus has been felt in the city in the study of various musical instruments. All local teachers seem to be busy.

ROBERT BARTHOLOMEW.

Werrenrath and the American Quartet Give Concert in Orange

Reinald Werrenrath and the American Quartet, including Olive Kline, Marguerite Dunlap and Lambert Murphy, accompanied by Charles Albert Baker, were scheduled to give a concert in Orange, N. J., on Friday night, Oct. 6, for the benefit of the Orange Valley Settlement. Charles Hart replaced Mr. Murphy, who was unable to appear.

Mr. Werrenrath and Mr. Hart opened the program with "Solenne in quest'ora" from "Forza del Destino." Miss Dunlap and Miss Kline each sang a group of English songs. Mr. Werrenrath gave the Prologue from "Pagliacci," and after an aria by Mr. Hart, sang a group of English songs, "The Irish Guards," by Edward German, "From the Hills of Dream," by Cecil Forsyth, and "Zero Minus One," by William Arms Fischer. The latter song was written for and dedicated to Mr. Werrenrath and had its first presentation Friday night. The singer was obliged to repeat it twice. The quartet from "Rigoletto" and the National Anthem concluded the program.

KATHERINE GLEN'S SONGS APPEAL

Devoting her gift of composition to WAR BENEFITS, Katherine Glen's songs are meeting with pronounced success, and teachers and singers would do well to acquaint themselves with these songs and add them to their repertoire.—From *Music and Musicians.*

Twilight

In a letter from Chicago:
"I heard Madam Gadski sing your 'Twilight,' and it was a great success. The audience demanded it the second time."
From Ethelynde Smith:
"I love your 'Twilight' more and more and most always have to sing it twice. It is a great surprise to me to see how the boys in the different camps like so subtle a song. I am using 'The Bluebird' and 'Little Moon,' and my pupils love them."
"Princess Tsianina sang with great appeal Katherine Glen's 'Twilight,' Mr. Cadman playing a most beautiful accompaniment."
"Twilight," by Glen, a beautiful example of modern composition, which Theo Karl sang at last season's festival, was repeated last evening in response to a multitude of requests from chorus members, and patrons of last year's festival.—Fitchburg, Mass., Festival, 1918.—(*Musical Courier.*)

Good Night

From Mr. Edmund Myer, teacher of Theo Karl:
"At a recent concert, Theo Karl sang your 'Good Night,' and you would have felt gratified had you heard the compliments given the song and the singer. Mr. Karl and I are using your songs and are delighted with them."
From Hartridge Whipp:
"Your songs are charming, and I have added to my repertoire your exquisite 'Good Night.'"
"It is a choice song, a rare one for an artist."

Entreaty

"There has been created a wonderful atmosphere in working out 'Entreaty.'"
"A tender, and very appealing song."
"'Entreaty' is an unusually beautiful song."

Little Moon

"'Little Moon' is fanciful and full of imagination, and delightful for studio or pupils' recitals."
"A little gem."

The Bluebird

"The Bluebird seemed to be a favorite, and it received a hearty reception."
"A most satisfactory song for pupils' recitals, and for an encore it is lovely."
"A feature of the evening was the rendition of a group of songs by Katherine Glen. Noteworthy among them were 'The Bluebird' and 'Little Moon,' two selections of remarkable beauty."—*Seattle Daily Times.*

All Above Are for High and Low Voice.

Published by
C. W. Thompson & Co.
2B Park Street **Boston, Mass.**

YON STUDIOS
853 CARNEGIE HALL NEW YORK
Telephone Circle 951
S. C. YON—Vocal: Piano: Organist-Choirmaster, St. Vincent Ferrer Church, N.Y.
P. A. YON—Organ: Piano: Composition: Organist - Choirmaster, St. Francis Xavier Church, N. Y.

Cecil FANNING
BARITONE
H. B. TURPIN, Accompanist
For terms and dates address:
H. B. TURPIN, 601 Conover Bldg., Dayton, O.
For Dominion of Canada:
WESTERN CANADA CONCERT BUREAU, P. O. Box 1932, Calgary, Alberta, Canada.

Frederick Gunster
TENOR
Exclusive Management:
HAENSEL & JONES, Aeolian Hall, New York



SOUSA'S BAND RESTING
Lieut. John Philip Sousa, U. S. N. R. F.
WITH THE COLORS
Address all Mail to
62 W. 45th St., c/o T. B. Harms Co.

HELEN ALLEN HUNT CONTRALTO SOLOIST AND TEACHER
Studio: 509 Pierce Bldg., Boston, Mass.

EDITH THOMPSON
Pianist—Available for Concert and Recital. 1079 Boylston St., Boston. 'Phone Back Bay 2228-W

LOUIS SIMMIONS
MASTER OF VOICE TECHNIQUE and INTERPRETATION
Studio: 261 Fifth Avenue Tel. Mad. Sq. 4467

RIDGELY'S BAND
Lieut. Ridgely, 69th Inft., N. Y. Guard, Band Master
Concerts: Engage Ridgely to start things musical.
Bands in or near N. Y. City trained and equipped with instruments
CLIFFORD E. RIDGELY, 1503 Third Ave., New York City

MUSICAL TOLEDO OWES MUCH TO ITS CLUBS AND ART MUSEUM

Civic Music League, Backed by Business Men, Enables City to Hear Best Artists—Piano Teachers Broaden Work by Providing Recitals — Clubs Will Have Select Soloists—Toledo Art Museum Doing Notable Work for Educational Music

TOLEDO, OHIO, Oct. 12.—In spite of the war and the many demands for money, the different musical organizations of Toledo are launching the musical activities for the coming season even more brilliantly than the very successful last season. And the outlook is that the music-loving public intends to support it all to the utmost.

The Civic Music League, three choral societies, Pianoforte Teachers' Association, Museum of Art, the Committee on Community Singing; these with the aid and co-operation of many excellent music teachers and schools are all doing their share toward the wonderful musical growth which Toledo has been making in the last few years.

Civic Music League

A most ambitious program has again been planned by the Civic Music League, the concerts to be given in the Coliseum, the hall which housed their first season's successes, and which was really much more satisfactory than the Terminal Auditorium. Many of their patrons will welcome the return. The Terminal Auditorium has been inspected by Government officials and may be requisitioned for Government purposes. The Civic Music League, which is an association of Toledo business men who are backing the concerts with a large guarantee fund, is entering its fourth year with three most successful years to its credit. Its motto is "The best music at the lowest cost for the greatest number of people," and it has been the means of bringing to the city the world's greatest artists.

This year their program includes: the Metropolitan Grand Opera Quartet, consisting of Frances Alda, Carolina Lazzari, Giovanni Martinelli, Giuseppe De Luca, with Signor Papi, the famous conductor, at the piano, to open the course Oct. 2. In the course also is Jascha Heifetz, the sensation of the violin world, who comes Nov. 8; the new soprano, Hulda Lashanska, Jan. 17; the New York Philharmonic Orchestra, Joseph Stransky, conducting, the former appearances of which were so satisfactory that the patrons demanded its re-engagement again this year, will appear, March 17; Galli-Curci, the world-famous soprano, whose return engagement will take place April 4; and the great baritone, Riccardo Stracciari, of the Chicago Opera Company, whose date of appearance has not yet been decided. Surely the Civic Music League, under the directon of Bradford Mills, is doing its share for Toledo's music during these trying war times.



A TRUE HOME OF ART. AND THE HEADS OF FIVE OF TOLEDO'S LEADING MUSICAL ORGANIZATIONS

No. 1—Bradford Mills, Manager Civic Music League. No. 2—Mrs. Mary Willing Meagley, President of the Toledo Pianoforte Teachers' Association. No. 3—Walter E. Ryder, Director of the Orpheus Club. No. 4—Toledo Museum of Art, which is doing much to foster the Art of Music within its walls. No. 5—Mrs. Otto Sand, Director of the Eurydice Club. No. 6—Lina C. Keith, who is managing the musical work of the Toledo Museum of Art.

Great Pianists Heard

Another organization, unique in the musical activities of Toledo and perhaps in the country, is the Toledo Pianoforte Teachers' Association. Realizing the lack of first-rate piano recitals by eminent artists in Toledo, the piano teachers organized last year for the purpose of putting on a series of piano recitals for the uplift of their pupils and the musical public in general. In the face of many failures in this line of endeavor, they nevertheless were so successful, that besides bringing four famous pianists to the city, they were able to turn over to the Red Cross more than $200. This year they are in the field with a course of three recitals to be held at Scott High Auditorium. Harold Bauer opens the course Dec. 6, Ethel Leginska plays Jan. 3, and John Powell, Jan. 20. Under the very able leadership of Mrs. Mary Willing Meagley the association has become a very potent factor in uniting the teachers for better work along all lines.

Eurydice Club of Ladies Voices, which regularly gives two annual concerts, assisted by famous artists, has another ambitious program for this season. Mrs. Sand, their directress, has been most successful in making up programs of unusual interest in the choruses of the club, so that the programs are always watched with interest. The assisting artists for this year are Louis Graveure, baritone, and Rosa Raisa, soprano. Graveure's concert will be Nov. 19, and April 24 will be the second concert with Raisa. This is the third time the club has brought Graveure, so popular has he become here. The club also has been engaged for a concert at Bowling Green, on the concert course of the Normal School this winter.

Orpheus Club, a male chorus, directed by Walter E. Ryder, will give its first concert Dec. 5 in Scott High Auditorium. Departing from its regular course of bringing an outside artist to assist, they have yielded to the demands of many of their patrons that the club do more singing, and have decided to make the first concert an exclusive club affair. There is some excellent material within the club for the solo work in such a program. Roscoe C. Mulholland, baritone soloist at the First Congregational Church, and Bruce Metcalf, tenor soloist at the Collingwood Presbyterian Church, will each assist in the solo work of this concert, and J. Harold Harder, accompanist for the club, will play a group of piano solos.

Most of the club organizations are turning their proceeds over to some of the war benefits.

Bradford Mills, besides his activities with the Civic Music League, under his own management will bring Alma Gluck, Feb. 27, to the Coliseum, and the Detroit Symphony, with Ossip Gabrilowitsch conducting, Nov. 25.

Art Museum's Efforts

Toledo's Art Museum is again fostering its regular Sunday afternoon concerts in the Hemicycle of the Museum. These have been most popular in the past and the Toledo Museum is one of the first in the country to foster the art of music within its walls. Lina C. Keith, who is managing these concerts, has secured the best local talent available and a splendid season of Sunday concerts is promised. The music of America and her Allies will be especially featured on these programs.

Perhaps the greatest thing the Art Museum is doing from the standpoint of education is the series of Saturday afternoon opera and music hours held for the children. Lantern slides are used for the purpose of showing scenes from the operas and pictures of the composers, and with the aid of story and music the children are taught in a way that they can-

Pillars of Toledo's Music

Civic Music League
Pianoforte Teachers' Association
Museum of Art
Committee of Community Singing
Orpheus Club
Eurydice Club
Numerous Organists

not forget. In this, Miss Keith, with the aid of Miss Merrill of the Art Museum, and Mrs. Grace K. Loosely, dramatic reader, is doing a great work.

Toledo is not behind in the community sing movement, and under the leadership of the musical forces of the public schools, of which Mr. Wylli, the school supervisor of music, is the head, community singing in all the public schools is being regularly held, with now and then a great sing outdoors on the steps of the Art Museum or the court house square. Several stores also are holding morning sings for their employees, which are very successful.

Churches are also contributing a large share to the development of the appreciation of music in Toledo. Herbert Foster Sprague, organist of Trinity Episcopal Church, with its magnificent organ, gives each season a number of organ recitals which are open to the public. His first recital for this season was given Sept. 29 and was his fifty-first recital here in which no composition has been repeated. He has played hundreds of different compositions, including all the greatest fugues, sonatas and symphonies ever written for the organ.

In Collingwood Avenue Presbyterian Church, the organist and choir director, C. Max Ecker, gives monthly a most interesting afternoon musicale, of organ, string ensemble and mixed quartet, in which the very best talent is secured regardless of price. Many other churches in the city are doing likewise, and judging from the large attendance, the work is bearing fruit.

The program of the Oratorio Society has not yet been announced.

J. HAROLD HARDER.

Alois Trnka, violinist, will appear as one of the principal soloists at the benefit concert of the Inner Mission to be given at the Brooklyn Academy of Music on Thursday evening, Oct. 24. A concert in Springfield, Mass., Oct. 19, a return engagement in Schenectady, N. Y., Nov. 9, and his first appearance in Allentown, Pa., on Nov. 15, are other bookings for Mr. Trnka.

André Polah, the Dutch violinist, who met success as assisting artist in tour with McCormack, and Samuel Ollstein, both pupils of Theodore Spiering, have been engaged by Ossip Gabrilowitsch for the first section of the Detroit Symphony Orchestra. Mr. Polah is to be heard with the orchestra as soloist on several occasions.

Edwin Hughes, American pianist, is engaged to appear with the Detroit Symphony Orchestra, Ossip Gabrilowitsch, conductor, for Nov. 3, in Detroit. Mr. Hughes will play the Liszt Concerto as his principal number.



Charlotte Leslie Hull

Contralto

Concert - Oratorio - Recital

408 Melrose Avenue
Toledo - - Ohio



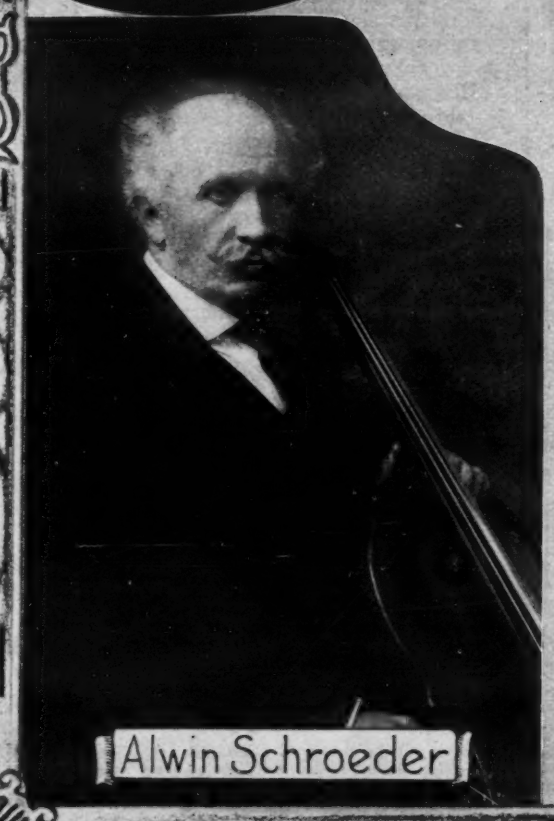
The purpose of The Havens Trio, consisting of Alwin Schroeder, Raymond Havens, and Sylvain Noack, is to present to the public the finest and most interesting ensemble music.

Mr. Alwin Schroeder is first 'cellist of the Boston Symphony Orchestra, he toured Europe and America with the Kneisel Quartet, 1891-1907.

Mr. Raymond Havens has appeared in many of the largest cities of this country and has been acknowledged a master-pianist by press and profession.

Mr. Sylvain Noack is a violinist of international reputation. Being assistant concert-master, he has appeared as soloist with the Boston Symphony Orchestra in the chief cities of this country.

MANAGEMENT, H. B. Williams, Box 143 Copley Sq. Station, Boston, Mass. (Mason & Hamlin Piano)





HARRIS S. SHAW

Organist and Choirmaster Second Universalist Church, Boston

Piano Harmony Organ

Room 417, 30 Huntington Ave., Boston

Fox-Buonamici School of Pianoforte Playing

It is the pupil that is taught—not the method—and never a class.

Courses of instruction from elementary to most advanced grade. Every branch of music essential to pianoforte playing.

The capacity and musical sense of each pupil is studied and a plan outlined whereby the most effective and rapid progress can be made.

Because the work with each pupil is intensely personal, the number of pupils in the School is limited.

Write for booklet.

Copley Square (581 Boylston St.) **Boston**

NELLIE EVANS

PACKARD

Teacher of Singing

DIRECTOR OF RUBINSTEIN CHORAL CLUB

Director of "Community Sings" of Brockton Chamber of Commerce and other organizations.

BOSTON STUDIO—HUNTINGTON CHAMBERS 30 HUNTINGTON AVENUE

BROCKTON STUDIO AND RESIDENCE: 15 E. CHESTNUT ST. (Campello)



MISS

Priscilla White

Teacher of Singing

610-611 PIERCE BUILDING, BOSTON

COPLEY SQUARE

IDA McCARTHY

Pianist and Teacher Steinert Hall, 162 Boylston St., Boston

Instructor in Lasell Seminary **LOUISA F. PARKHURST** *Concert-Pianist and Teacher*

It gives me great pleasure to recommend Miss Louisa F. Parkhurst most highly as concert pianist. She has studied most faithfully under me for a number of years, and has now become a player of great technical ability, artistic feeling, musicianship and charm. She is also to be highly recommended as a teacher of extraordinary powers.—HEINRICH GEBHARD.

STUDIO—Room 702 Pierce Bldg., Copley Sq., Boston

The Fletcher Music Method School

Opened in Brookline, Mass., October 15th.

The Fletcher Method is the only purely Democratic Method of teaching Music, and as such is more in demand every day.

Dr. Henry Holmes of Harvard University writes to Mrs. Fletcher-Copp—"No method of teaching Music of which I have ever heard EVEN APPROACHES yours in the soundness of its educational basis and the ingenuity of its devices."

Dr. Lyman Abbott says of the Fletcher Method—"It is more than a Method it is a Revolution and converts Musical education from a mere drill and drudgery into an inspiration and a life."

For full information apply at an early date to **Mrs. Evelyn Fletcher-Copp,** 31 YORK TERRACE, Brookline, Mass.

FRANK E. DOYLE

STEINERT HALL, BOSTON

VOICE
MODERN
REPERTOIRE

Terre Haute to Depend Upon Own Musical Resources

Indiana City's Music Supply Depleted by War—Chaminade Club's Plans—State Normal Adds Elective Courses in Music to Curriculum—"Sings" and Concerts for the Troops—Look for Spirit of Co-operation Between Local Music Forces

TERRE HAUTE, IND., Oct. 12.—Terra Haute's musical life has been seriously hampered by the removal from the city of several of her most prominent musicians within a few months. Among these are Edna Cogswell Otis, soprano, organist and chorus director; Laura Minturn Clippinger, contralto and vocal teacher; Beatrice Thompson, soprano; Marie Hazelrigg, harpist; Howard Grimm, 'cellist. In addition, Allen Grimes, baritone, and Dean Armstrong, organist, are in training camps. So many other young men with good voices are either already in the service of the Government, or soon will be, that it is going to be difficult to organize any mixed choruses this season. Several churches will have to depend entirely upon women's voices for their choirs until "the boys come home."



L. Eva Alden

MUSICAL AMERICA'S Representative in Terre Haute, Ind.

The war and the conditions incident to it will prevent an artist course being undertaken for the present. The entire community is so absorbed in war activities that there seems to be little interest in anything not in some way connected with them.

The Society of Musical Art, the leading musical organization of the city, will probably either disband until after the war or "carry on" in a less pretentious manner with informal musical programs in private homes to save expense. Officers have not yet been elected for the season nor plans definitely announced.



1



2



3



4

PLAYING PROMINENT PARTS IN TERRE HAUTE'S MUSIC

No. 1—Men at Camp Rose, Terre Haute, at their weekly "sing," showing a section of their barracks. Mrs Carrie Adams, director, at left end. No. 2—The Liberty Group of Players, Conservatory of Music, Saint Mary-of-the-Woods, Ind. No. 3—Mrs. Carrie B. Adams, song leader Camp Rose, Terre Haute. No. 4—Building in center is Conservatory of Music, Saint Mary-of-the-Woods

Calling the Roll in Musical Terre Haute

Society of Musical Art
Chaminade Club
Composers' Club
Community Orchestra
Washington Avenue Church Orchestra
Orchestra Orpheum Theater
Orchestra Liberty Theater
Orchestra Hippodrome
Orchestra American Theater
Orchestra Grand Theater
Orchestra Garfield High School
City Band, H. H. Stanton, Director
Approximate Number of Music Teachers, 200
Approximate Number of Church Organists, 20
Garfield High School Mixed Chorus
Garfield High School Boys' Glee Club
Garfield High School Girls' Glee Club
Normal Training School Glee Club
Liberty Male Chorus

Edna Cogswell Otis will continue to direct the Chaminade Club of selected women's voices, which she organized. Mrs. Otis will come to Terre Haute from Greencastle, Ind., her present home, once a week for this purpose. This club is entering its third season and has already won an enviable reputation for its excellent work. Mrs. Otis is a director of experience and ability and inspires her choruses with enthusiasm. She announces that the first concert by the club will be given in November. Henry Hadley's cantata, "The Fate of Princess Kayo," will be presented. Several concerts will be given in other nearby towns. The club will give its services entirely for patriotic purposes this year, as it did last.

At Indiana State Normal

L. M. Tilson, director of the music department of the Indiana State Normal School, makes the following statement regarding the musical situation in that institution at this time:

"On account of the great changes brought about by the fact that we will have an Army Training Camp in our school this year I have made no plans for any public concerts this year. The Government will use all of the time of the men who are in school, and I rather think it will be impossible to do much chorus or orchestra work with them. However, this all remains to be seen after school begins. I think a part of our time will be taken up with helping these men with patriotic singing, etc., although I am not even sure of this.

"We have only added one new course in my department, and that is what we call advanced sight-singing. I have altered the History and Music course for the fall term and am calling it History and Appreciation and allowing other students besides those who are specializing in music to enter it. In this course we will use our new library of taking-machine records to illustrate every period in Musical History."

The State Normal Training School has added to its elective courses in the high school department, learns the writer. The courses are in harmony and musical appreciation. An orchestra will soon be formed also. This school has been slow to acknowledge the importance of music in its curriculum, although in all other respects it is one of the model schools of the country. The above innovation, therefore, is one of the encouraging signs of the times.

Sister Marian Cecile, director of music in Saint Mary-of-the-Woods, five miles from Terre Haute, reports as follows:

From the number of pupils, old and new, enrolled at the Conservatory of Music, Saint Mary-of-the-Woods, the coming season promises to be one of pronounced musical activity. The usual schedule of frequent student recitals will be varied at stated intervals by those given by visiting artists of high standing. Aside from these open or public recitals, in which the advanced piano and vocal students, the Choral Class, the members of the Orchestra and Appreciation Classes will participate, bi-monthly studio programs will be offered in the various departments and grades.

The material selected for intensive study by the Camarata, the musical association of advanced students, will embrace the Art-Song, Rondo and Sonata forms, the Oratorio and the Modern Opera. The choral classes will be interested in the cantata and will present "The Garden of Flowers" (Denza) and "King Rene's Daughter" (Smart). A growing demand for the harp and the pipe organ will give these instruments added program importance.

Many of the young college women are interested in the Normal Course for Public School Music and the courses leading to the Teacher's Certificate and degree of Bachelor of Music.

It is hoped that the weekly Sunday afternoon "sings" which were such a great success in Terre Haute last season can be resumed this month. The committee in charge of these "sings" consists of the following members:

L. Eva Alden, chairman; Anna H. Salchert, L. M. Tilson, James C. Royse, Richard L. Alder.

During the summer the "sings" were held in Collett Park each Sunday evening under the auspices of the city. George Wychoff directed the singing and H. H. Stanton conducted the band concerts given in connection with the "sings." Many thousand people attended these concerts during the summer. Soloists gave variety to the programs, which were entirely of a popular character.

Concerts for Troops

L. Eva Alden, assisted by Mrs. W. E. Robinson, is organizing the musicians of Terre Haute for the purpose of furnishing weekly concerts for the troops at Camp Rose, a small camp of engineers which has been recently established at the Rose Polytechnic Institute. The musicians are entering heartily into this work with the same fine spirit of co-operation which was so in evidence in connection with the community "sings" last season. Our musicians are without exception one hundred per cent Americans and are gladly giving their time their money and their talent to help win the war and to bring pleasure to the men in service whenever they can do so. As Camp Rose is as yet not fully equipped, it has been necessary to have all the musical events in the barracks, the boys sitting on their cots. The music is none the less enjoyed because of that. Three concerts have already been given. The participants in the first were Mrs. David Silverstein, soprano; Mrs. Eugene Feibelman, contralto; Robert Weston, tenor; Eugenia Hubbard, pianist. The second program was given by the Chaminade Club; Anna Salchert, contralto; Margaret Killroy, reader. B. Pearl Ellis, soprano; John Walsh, baritone, and Marguerite Welte, pianist, were soloists on Sept. 26.

The great joy of the Camp Rose men is, however, the weekly "sing" under the direction of Carrie B. Adams the well known composer of church music and a chorus director of long experience. Mrs. Adams was the first woman to direct a performance of the "Messiah" many years ago. Because of her patriotism and her eager desire to do her bit for the brave fellows in service, Mrs. Adams was induced to emerge from the retired life she has been leading for two years on account of ill health and undertake the direction of the Camp Rose Chorus, which is a pure labor of love on her part. She is the third woman director of a military camp chorus. The boys are wildly enthusiastic over the "sings" and say they can hardly wait from one time to the next. It is the same story here as in all the other training camps—music is the one thing that seems to give more pleasure than any other form of amusement.

Lucy Arthur, director of music at Garfield High School, reports that her chorus class of mixed voices numbering one hundred members meets four times a week, one meeting being devoted to music appreciation. In addition to the choral work a school "sing" open to the entire student body will be held once or twice a week.

Cowan's "Rose Maiden" will be studied by the Choral Club.

The Girls' Glee Club of thirty members, the Boys' Glee Club of sixteen members and the orchestra of eighteen pieces will devote their rehearsals largely to patriotic material so that they will be prepared to assist in patriotic meetings whenever called upon. An operetta will be staged by these organizations in the spring.

In reviewing the musical situation in Terre Haute at this time the outlook at first thought seems decidedly gloomy, but when considered from a different angle certain facts present a more hopeful side. In the first place, the city must depend upon her own resources for her music; then her musical activities are to be largely altruistic. This keynote, "for others," is going to result in a co-operation of the musical forces which has never before existed to the same extent and will no doubt bring about an understanding, a friendliness and sympathy among our musicians which is greatly to be desired and which, it is to be hoped, will be permanent.

L. EVA ALDEN.

Sousa's 303-Piece Band Plays on Steps of City Hall

The "Battalion Band" of 303 pieces from the Great Lakes Naval Training Station, under the direction of Lieut. John Philip Sousa, which is touring the East for the fourth Liberty Loan, gave a "morning concert" on the steps of the City Hall on Oct. 9. Mayor Hylan received Lieut. Sousa and congratulated him on the band. Several of the composer's latest marches were played, as well as some of the old favorites, including "The Stars and Stripes Forever." The band left the training station about two weeks ago and has been playing in the larger cities on the way East.





CHARLES W. CLARK, Baritone

Adopted 100 French children who were made fatherless by this cruel war, by donating the proceeds of the following eight concerts of his 1917-1918 season: CHICAGO, PITTSBURG, DETROIT, WASHINGTON, YOUNGSTOWN, and joint recitals with Arthur Shattuck, pianist, in NEW YORK and BOSTON.

And now offers to give 10% of his entire season of 1918-1919, through a properly organized committee, to care for the children of the United States whose fathers have given their lives for the Allied cause.

Address Secretary, J. C. BAKER, - - 839 No. Dearborn Street, Chicago



Gennaro Mario Curci



Former Leading Basso at

Costanzi (Rome) Scala (Milan) San Carlo (Naples) Massimo (Palermo) and Imperial Theater (Petrograd).

Sole Coach of Mme. Galli-Curci.

Vocal Studio—50 West 67th St., New York
Telephone 1405 Columbus

HARRIOT EUDORA
BARROWS

Teacher of Singing

STUDIOS:
Trinity Court, Boston, Mass.
Conrad Building, Providence, R. I.



W. Henri ZAY

Formerly of London
SINGER and TEACHER
Demonstrates
The Higher Technique of Singing
Author of the unique book on voice
"The Practical Psychology of Voice"
Pub. by G. Schirmer
A COMPLETE VOCAL METHOD

Specialty: Development of The "Operatic Timbre"—which will create the American Opera Singer of the Future.

Studio: 50 West 67th Street, New York



ALEXANDER RIHM
COMPOSER TEACHER
ACCOMPANIST and COACH

THREE SONGS (G. Schirmer)
(*To be issued this month*)
"Thou and I"
"The Rose"
"Her Lullaby"

183 Gates Avenue, Brooklyn, N. Y.
Tel. Prospect 6997

ELINOR COMSTOCK SCHOOL of MUSIC
ENDORSED BY PADEREWSKI

Catalogues sent on request
ELINOR COMSTOCK (*Pupil of Leschetizky*) Director
41 and 43 East 80th Street New York City

TAMAKI MIURA
JAPANESE PRIMA DONNA SOPRANO

Available for Concerts 1918-19
Sparks M. Berry, Manager
Los Angeles, Calif.
Associate Manager: A. Bagarozy
1495 Broadway, New York

Fred'k H. Cheeswright
Pianist and Coach
347 West 58th Street
New York City

KATHRYN
MEISLE
AMERICAN CONTRALTO
CONCERTS—ORATORIO—RECITAL
Management: Calvin Franklin
1543 Ruan St. Frankford, Philadelphia



ANOTHER AUER PUPIL—
THELMA GIVEN
Violinist
Début: Carnegie Hall
November 3, 1918
Management: METROPOLITAN MUSICAL BUREAU, 35 West 42nd St., New York City

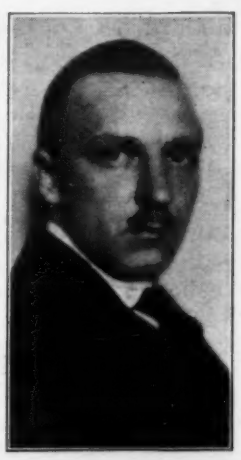


BLANCHE CONSOLVO

CONTRALTO

Address Musical America, 80 E. Jackson Boul., Chicago

BURTON
THATCHER
Bass-Baritone



Recital
Concert
Oratorio

Address:
624 South Michigan Ave., Chicago

LYCEUM ARTS CONSERVATORY
(INCORPORATED)

ELIAS DAY, Director EDWARD CLARKE, Associate

"DEFINITE PREPARATION FOR A DEFINITE WORK"

Our faculty includes such well known names as Elias Day, Sibyl Sammis-MacDermid, Louis Kreidler, Frederick Morley, Katherine Howard-Ward, Charles Edward Clarke, Jeanne Boyd, Frederik Frederiksen, Tor Van Pyk, Ora Padget-Langer, Louise Cozad, Carl Klamsteiner, Thirza Mosher, Frank H. Borstadt, Jr., Will H. Bickett, Rachel Steinman Clarke, Oranne Truitt Day, Mary R. Fitch, Marguerite Kelpsch, Willis A. Behrens, Irma Montgomery Gibson and Nance D. Thompson.

A thorough education is offered in music and dramatic art, leading to diploma and degree.

More than 300 young people have secured positions in our concert companies during the last five years. Students may enter at any time. **For Free Catalog Address**

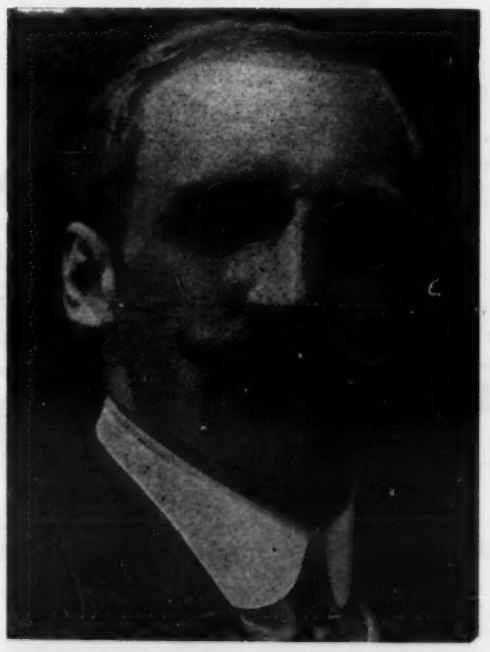
FRANK A. MORGAN, MANAGER
Box M. A., 600-650 Lyon & Healy Bldg. Chicago, Ill.

SABA
DOAK



SOPRANO

Address—PLAZA HOTEL, CHICAGO



TOR VAN PYK, Operatic Tenor
Suite 600 Lyon & Healy Bldg., CHICAGO

The
Maurice Rosenfeld Piano School
MAURICE ROSENFELD, *Director*

PIANIST — TEACHER — CRITIC

MUSICAL EDITOR CHICAGO DAILY NEWS

1327 Kimball Hall, Chicago Tel. Harrison 3035

HAROLD V. MICKWITZ

IN CHICAGO SINCE JULY 1st

CHICAGO MUSICAL COLLEGE

EMMA NOE
SOPRANO

CHICAGO OPERA ASS'N 1918-1919

Address: JULES DAIBER,
1432 Broadway, New York

Columbus (O.) Schools and Clubs Uphold High Standard, Despite War Conditions

Morrey School Adopts Comprehensive Credit System—MacDonald Club Will Furnish Lecture Course as Well as Recitals by Noted Artists—Other Club Programs Show Feast for Music-Lovers—Cecil Fanning Aided by Prominent Musicians in Camp Work—Minnie Tracey to Hold Opera Classes

COLUMBUS, O., Oct. 19.—Despite the troublous times of war the cause of music was never more seriously represented in Columbus than at present. There is everywhere a more sincere and wholesome attitude toward the art, the teaching of it, and a laudable desire upon the part of the teachers to be more broadly musical than to be representative of merely one branch of the art. Incidentally, there is vastly more respect for the American composer, and a disposition to cease labeling him.



Ella May Smith

MUSICAL AMERICA'S Representative in Columbus, O.

The outlook for musical entertainment for the coming season is very encouraging, a number of well-known artists being on the managers' lists, as well as many who have never appeared before in this city.

The Women's Music Club, Mrs. Harry H. McMahon, president, announces the following attractions for the season of 1918-1919:

Oct. 25, Florence Easton, soprano, and Paul Althouse, tenor; Nov. 19, Gabrielle Gills, soprano, and Jacques Thibaud, violinist; Jan. 16, New York Symphony Orchestra, Walter Damrosch, conducting; Mischa Levitzki, pianist, soloist; Feb. 18, Ethel Leginska, pianist, and Max Rosen, violinist; March 21, New York Philharmonic Society, Josef Stransky, conductor; April 22, Riccardo Stracciari, baritone.

Easton, Althouse, Gills, Thibaud, Levitzki and Stracciari are all new to Columbus concert-goers.

The Quality Concerts, Kate M. Lacey, manager, offer an interesting list of artists for the season of 1918-1919:

For the first concert, Amelita Galli-Curci and assisting artists; for the second, Louis Graveure and Thelma Given; third, Hipolito Lazaro and Hulda Lashanska; fourth, Rudolph Ganz and Carolina Lazzari; fifth, San Carlo Grand Opera Company.



SOME OF COLUMBUS' BEST KNOWN MUSIC PROMOTERS

No. 1—Cecil Fanning, the popular baritone, Chairman War Community Concerts for Ohio; No. 2—Eva Frosh, president MacDowell Club. No. 3—Mrs. Harry H. McMahon, president Women's Music Club. No. 4—Kate M. Lacey, manager Quality Concerts. No. 5—Helen Francis Mohr, president Saturday Music Club. No. 6—Grace Hamilton Morrey, president and founder of the Grace Hamilton School of Music.

Lazaro, Lashanska and Lazzari will be making their first appearance before a Columbus audience.

The youngest musical organization of the city is the MacDowell Club, which has already become affiliated with the Peterborough Association. The plans for the coming season include at least two artist concerts in the ball room of the Deshler Hotel.

Fannie Bloomfield-Zeisler, pianist, a chamber concert, probably by the Zoellner Quartet, and a delightful novelty concert are now being planned. A number of prominent citizens are interested in this series, which seems bound to make a place for itself in the community. The MacDowell Club was the inspiration of Eva Frosh, the founder of the society, which is composed of an earnest group of students and women prominent in club work. Miss Frosh has extended the hospitality of her home for the use of all the club meetings and programs, the first of which took place Oct. 1, 1917.

Mrs. Ella May Smith, president emeritus of the Women's Music Club, and corporate member of the MacDowell Association, opened the season of the club with a talk on "The MacDowell Colony at Peterborough," prefacing her address by reading an interesting message from Mrs. MacDowell, who expressed her delight in the ideals and aims of the new organization. The MacDowell Club Trio furnished the music of the evening, with the piano soloist, Sara Blasberg, in a group of MacDowell numbers.

Honorary members of the club are Rudolph Ganz, Fannie Bloomfield-Zeisler, Mrs. Ella May Smith, Mrs. Harry H. MacMahon and the late Dr. Washington Gladden. The purposes of the club, as set forth by the president, are to broaden, to inspire and help young talent, and most of all, to carry forth the high ideals of Edward MacDowell, the composer, in promoting not only of music, but drama, sculpture and painting. There is already a movement toward the affiliation of the MacDowell Club with those other organizations, chapters and societies which reside in Columbus. The Columbus MacDowell Club expects soon to own its own cottage at the Peterborough Colony, of which it is now an associate member, where a Columbus musician, artist or playwright may enjoy the opportunities there afforded for creative work.

The activities of the club's first year have been largely in creating propaganda by interesting the people of Columbus in its aims and purposes, having been aided thereto by excellent local speakers and musicians. One concert was founded by Cincinnati musicians from the Conservatory, Mozelle Bennett, violinist, and Norman Brown, pianist and accompanist. The audience for this artist concert gave abundant promise for the future of the club, which opens its season of 1918-1919 at the Deshler Hotel in October with a piano recital by Fannie Bloomfield Zeisler, followed by a concert by the Zoellner Quartet in November, one of the numbers at this concert being the Stillman-Kelley quintette, with Mrs. Stillman-Kelley at the piano. The third in the series has not yet been decided upon, but will probably be in the nature of a novelty concert, several plans being considered at this time. The club also contemplates furnishing a series of lectures by men and women prominent in the world of arts and letters.

Eva Frosh, founder and organizer of the club, is also head-worker of the Hermine Shonthal Home, the new and palatial Settlement House, recently presented by Joseph Shonthal to the Jewish Community.

Mrs. E. Mitoff Nicholas, vice-president of the club, is not only a thorough musician, but is a woman of splendid ability, having been conspicuously occupied in club and organization work in Columbus.

Other prominent members of the MacDowell Club are Mrs. Harry B. Arnold, Mamie Kerns, corresponding secretary; Mrs. Walter Decker and Pauline Nitschke. The club had 125 members on its rolls the past year, and with the extension and development of its activities, expects largely to increase its number.

Minnie Tracey, who gave one day only to Columbus last season, has become so deeply interested in her Columbus class that she has consented to give two days and one evening to Columbus next year, having a class in opera on Monday evening, where the technique and business of the opera will be carefully taught. Miss Tracey's first students' recital was declared to be the most artistic program ever given in Columbus by vocal students. She will again meet her classes in the Ella May Smith studio. A harp soloist and teacher, Leo Zelenka Lerando, and a new violinist, Jean ten Have, have been added to the studio faculty, already possessing four piano teachers besides Mrs. Smith.

It will not be necessary hereafter to be without the services of an artist teacher of violin from these studios, the foundational, intermediate and advanced work to be done as usual by the resident teachers. An evening of opera will be given at a theater at the close of the season, demonstrating the work done at the studios.

Morrey School Standardizes Courses

The Grace Hamilton Morrey School of Music, which this month entered on its third year, announces a fully developed policy regarding the academic standardization of its courses in musical education. The plan for the regular work of the students for the school year has been greatly broadened, embracing in its scope a comprehensive system of credits and grading which corresponds to and approximates the work done throughout the graded schools of Columbus.

The school is organized in five divisions as follows:

Primary, corresponding to the first and second grades in the grammar school; intermediate (from the third through the eighth grades); college preparatory, a four-year course corresponding to four years of a first grade high school; normal (first two years of college courses); collegiate, four years or diploma courses.

Students in the intermediate grades

[Continued on page 167]

Bright Spots in Columbus' Musical Future

Women's Music Club
Quality Concerts
Mac Dowell Club
Saturday Music Club
Opera Class
Musical Art Society
Community "Sings" and War Service
Excellent Music Schools
Between 40 and 50 Teachers of Music

THE ELLA MAY SMITH STUDIOS
60 JEFFERSON AVENUE
Instruction in Singing, Opera, Piano, Violin, Violoncello and Harp
Telephones, Main 2294-Citizens 2294

War Camp Community Service
Cecil Fanning
Chairman Music Committee.
Community Sings, Concerts at Aviation School, Barracks, Khaki Club, and Community House, Camp Sherman
420 Hayden-Clinton Bank Bldg., Columbus, O.

LEILA C. BROWN
CONCERT ORGANIST
Organ Recitals and Instruction. Head of the organ department of Dennison University, Granville, Ohio. Organist and Director of Choir, First Methodist Church, Columbus. Residence address, 349 West Eighth Ave., Columbus, Ohio.

ALBERT RIEMENSCHNEIDER
Concert Organist
For Recitals
Address:
Berea, Ohio
Organist and Director of Music, Euclid Ave. Baptist Church, Cleveland, Ohio
Director, Baldwin Wallace Conservatory of Music, Berea, Ohio
Piano Studio, 707 The Arcade, Cleveland, Ohio

Columbus (O.) Schools and Clubs Uphold High Standard, Despite War Conditions

should take the supplementary class work in ear training, elementary theory, harmony, appreciation of music and musical history. This course must be taken in connection with the individual study of applied music, in order to complete the work of the definite curriculum of the school, receive credit and class promotion.

Examinations for promotion are given to students of the piano department by Mrs. Morrey at the end of each semester, by Mrs. Hast in the voice department, by Mrs. Downing in the violin department and by Mr. Dunham in theory, harmony and musical history. The assistant teachers in the various departments give their students monthly grades on their work.

The faculty of the school consists of Grace Hamilton Morrey, head of the piano department; Margaret Parry, in charge of the voice department; Vera Waken Downing, of the violin; Rowland W. Dunham, of the organ, also instructor in theory, harmony and history of music; Anna Hein, choral music; and Bertha Brent, harmony and analysis.

Cecil Fanning, the distinguished baritone, has been extremely active in his department of war work. As chairman of the War Camp Community Service of the Fosdick Bureau, he has organized concerts for the various camps, army, navy and aviation quarters and community "sings" and vaudeville entertainments where they are desired.

The "sings" in and around Columbus have been held at the Athletic Field of Ohio State University, Franklin Park, State House Grounds, Memorial Hall, and other parks may be pressed into service in order that all parts of the city may have these patriotic singing services in their sections. The patriotic leagues, Boy Scouts, Campfire Girls, and many other organizations, as well as the Women's Music Club, Republican and Democratic glee clubs and singing societies of the University, added to many church choirs have made of this enterprise a splendid power for the inspiration and preservation of the patriotic spirit.

Robert W. Roberts, Supervisor of Public School Music; Alfred Rogerson Barrington, Director of University Music; Karl Hoenig and Willis G. Bowland, Directors respectively of the Political Glee Clubs, as well as Trinity Choir and that of St. Paul's Church; Samuel Richard Gaines, Director of the Musical Art Society, and others have entered into helpful relations with Mr. Fanning, making the War Camp Community Service under his direction one of real significance.

The baritone has never worked harder or with more fervent sincerity than in this enterprise for the war camps, which has come to be a real service of love for the soldiers at home and abroad, since many of those who enjoyed his early work are now at the front of battle.

The Musical Art Society, under the direction of Samuel Richard Gaines, has continued its regular series of concerts, having become for the period of the war, a chorus of women only. The concerts of this Society are among the truly artistic events of Columbus during each season.

ELLA MAY SMITH.

Meriden, Conn., a City of 30,000, Supports Many Musical Units

MERIDEN, CONN., Sept. 25.—Musical events in this city this year will not be so numerous as in former seasons on account of the war. A large portion of the younger musicians have entered the service, there being about 2000 men and women gone from here; among them are organists, choir singers, and members of choruses and other musical organizations.



W. E. Castelow
MUSICAL AMERICA'S Representative in Meriden, Conn.

This city in normal times is one of the most musical in the United States. Out of a population of 30,000 persons there are a large number of musicians. There are three bands, the Meriden military bands, the Allies band and the Connecticut School for Boys band. We have also several orchestras, the principal one being the Meriden Philharmonic, which is conducted by Frederick B. Hill; but this orchestra will not give a concert this season. Other orchestras are Dennison's Orchestra, Lyon & Keegan Orchestra, Shortelle's Orchestra and Hill's Orchestra.

Fifty Music Teachers

There are about twenty-five church organists here in the city and among the principal ones to give concerts through the holiday season is Frederick B. Hill, organist First Congregational Church, who will be assisted by soloists on the harp, violin and 'cello in connection with his choir work. Other organists to give concerts later on are Julius E. Neumann, St. Andrew's Church; Theodore H. Weber, Center Congregational Church; Frank C. Hill, First Methodist Church; George W. Marble, St. Paul's Universalist Church, and Horace R. Clark, Trinity M. E. Church. The city supports about fifty music teachers here who take a great interest in all musical events. There are several singing societies, among the most prominent at the present time being the Liberty Chorus, conducted by Frederick B. Hill, which expects to sing at all war rallies at any time. Then there are the Harmony Singing Society, Lyra Singing Society and Meriden Saengerbund.

During the winter season several of the social clubs here give concerts all through the season, but there is none on the schedules at the present time. The principal clubs here that have given very fine concerts in the past are the Home Club, the Colonial Club, the Amaranth Club, Cosmopolitan Club, East Side Social Club, Franco-American Club, Highland Country Club, Moose Club and Universalist Men's Club.

At the present time about all the musical events taking place here now are for the benefit of the different war societies and branches in the war work, and the musicians that are here are ready at any time to do their bit whenever they can.

W. E. CASTELOW.

Schenectady's Music Fostered by Churches and Schools

Organist Crough Sponsors Many Concerts, and Triple Activities of Bernard Mausert Also Aid Music Artists' Course

SCHENECTADY, N. Y., Sept. 25.—At the present writing it is difficult to ascertain to what extent musical work will be carried on, or what artists we will be permitted to hear throughout the year, owing to war conditions.



Lillie Esther Taylor,
MUSICAL AMERICA'S Representative in Schenectady, N. Y.

Many of our musical promoters and the talent which has been in our home music field are "overseas," or in the last draft, and may soon be "over there."

Churches as Music Centers

In the churches we have twenty-five organists. Daniel Crough, organist and director at St. John's, has a vested choir, and also a chancel choir of ninety voices. Several important musical events occur through the year in this church, and are largely attended by the enthusiastic music-lovers of Schenectady and surrounding cities. This year on Ash Wednesday, Rossini's "Stabat Mater" will be given. For Palm Sunday another large work will be interpreted. At all occasions outside artists take part in presenting the work.

Bernard R. Mausert, organist and choir director of the Union Presbyterian Church, has started a busy season. The large vested choir has resumed its work and is beginning with its usual enthusiasm and numbers. The high standard of music may be expected that has been maintained for so many years. It is planned to give a special musical program one Sunday afternoon each month, when cantatas and oratorios will be given.

Mr. Mausert, also director of the Thursday Musical Club, held an important business meeting, when plans for the coming season were discussed and nominations made for the election of officers, which will take place at the next regular meeting. That the Thursday Club is to continue is welcome news to music lovers in general, for the organization has established an enviable reputation and given many splendid concerts during the five years of its existence. These two organizations, along with Mr. Mausert's position as one of the faculty at the Conservatory of Music, places him in the foremost rank as one of the persons who is working hard for the musical interests of the city.

For a number of years a Saturday night concert course has been given in the First Methodist Church. This course will open, on Oct. 5, its twelfth season, and will continue until the month of March, with a short recess at the Christmas season. Some of the artists who will appear this season are:

Crawford Adams, violinist; Alois Trnka, violinist; Aurelio Giorni, pianist; Pauline Corella, soprano; Marie Stapleton-Murray, soprano; Ricardo Bonelli, baritone; and Mabel Beddoe, contralto.

Held in one of the largest churches in the city, this course has grown to be a well recognized community institution. For a number of years the chairman of the committee in charge was E. R. Whitney, who is now acting superintendent of schools. The promoter for last season and the present season is Stuart G. Knight, a Schenectady attorney.

Music in the Schools

In the schools the work is under the supervision of Inez Field Damon.

In the High School she has a stringed orchestra of twenty-five pieces, and three choruses; two with five hundred voices each and one with between six and seven hundred.

Vocal music is taught in all grades by Miss Damon and Miss Ball or assistants. Piano and violin lessons are given in classes in all grades after the third. Pupils in High School taking private piano work receive an examination on a standardization basis, and credits are allowed toward graduation.

Much is being done by our local talent in war work. At the lawn party given for the Red Cross at Holland House a fine program was given. Patriotic and war songs by Mrs. Melicent Smith James and James H. Crapp, accompanied by Mrs. Everett Smith, were very much enjoyed. The K. of C. have had charge of concerts at the government warehouses. Another concert there will be given soon, at which Grace E. Smith, the soprano soloist of Union Presbyterian Church will be heard.

So much for the work now starting the new musical year. Along with the work of nearly one hundred music teachers, if all persevere with a will and do the best bit we can, surely music will steadily grow in our city.

LILLIE ESTHER TAYLOR.

THE GRACE HAMILTON MORREY SCHOOL OF MUSIC

47 North Grant Avenue, Corner of Gay Street, Columbus, Ohio

Collegiate Four Year Courses and Normal Training in Piano, Voice, Violin, Organ and Composition.

Primary, Intermediate and College Preparatory Divisions.

FACULTY.

GRACE HAMILTON MORREY, Head of the Piano Department.
Prepared for concert stage by Theodore Leschetizky, in Vienna. Preparatory work there under J. W. Otto Voss and Marie Prentner. Advanced study in America with John Porter Lawrence of Washington, D. C. Coached 1909 to 1911 under Emil Paur. Played with brilliant success with great orchestras under his baton in America and Europe.

MARGARET PARRY HAST, Head of the Voice Department.
Prepared for concert stage by Evan Williams; Isidore Luckstone, New York; Frank King Clarke, Berlin; Coenraad V. Bos, Berlin; Maurice La Farge, Paris; Richard Hageman, New York.

VERA WATSON DOWNING, Head of the Violin Department.
Concert Violinist; Graduate Chicago Musical College under Bernhard Listemann. Three years' European training with Sevcik in Prague, and with Leopold Auer in Petrograd. Summer session with Auer in 1918 at Lake George, N. Y.

ROWLAND W. DUNHAM, F. A. G. O., Head of the Organ Department and Instructor in History and Theory.
Organist and Choirmaster of First Congregational Church and Jewish Synagogue. Pupil of George E. Whiting, Boston, and Dr. Edward Stubbs, New York.

BERTHA G. BRENT, Instructor in Pedagogics (Normal Division).
Music Education and Pedagogy with Calvin B. Cady, of Teachers' College, Columbia.

ASSISTANT TEACHERS.

Nellie Allen
Hattie Blackburn (Extension Division)
Bertha Brent
Gertrude Brent
Elizabeth Burke
Cora Coffinberry
Burleigh Cupp
Hermine de Nagy (French)
Blanche Douglas
Anna Hein
Evelyn Horst (Italian)
Lenore Lutz
Lorena McClure
Edith Miller
Marion Morrey
Edith Pearson
Olive Wharton

For Bulletin and further information apply to Secretary of the School.

"Community Self-Expression," Is Musical Dayton's Watchword

Plans of Civic Music League Will Make Ohio Community a Veritable "Singing City"—Military Pageant, Grand Opera and Oratorio Will Be Presented in Three Days' Festival—Civic League Also Sponsors Concert Course — Military Bands Will Co-operate—Symphony Association Plans Concert Series—To Hear Many Visiting Artists

DAYTON, OHIO, Oct. 12.—If anything is needed to make Dayton truly musical, aside from a season rich in a variety of concerts, the plans of the Civic Music League for community self-expression in singing will make the title "dominant Dayton" a reality in music as well as in airplane manufacture and a hundred other activities for which the "Gem City" of Miami Valley is famous.

The comprehensive plans have been worked out by John Finley Williamson, to whom the Civic Music League has intrusted this work, and they will culminate in a three days' music festival in May. This festival will include grand opera, a military pageant and an oratorio given by local singers entirely.

Every school auditorium in the city is to be made a center of community singing. Each center is to have its own leader, who will arrange under the general direction of Mr. Williamson the programs, rehearsals and other details of the sings. Then at least once a month he will direct a huge sing at Memorial Hall, using a Liberty Chorus of 450 voices. On intervening Sundays there will be popular concerts at Memorial Hall, given by local music students, of which there are a great number in Dayton, or Mr. Williamson will conduct military "sings" at Wilbur Wright Field, where the soldiers will be in training for their part in the spring festival.

Another chorus of 150 picked voices has been organized by Mr. Williamson and this organization will give "The Messiah" at Christmas time and will appear at several of the popular Sunday afternoon concerts. This chorus has been named the Civic Music League Chorus, and it will be one of the important features of the spring program.

The spring festival promises to be unusually attractive. "Cavalleria Rusticana" has been chosen as the opera, and the rôles will be assigned on a competitive basis to students of voice in the city. This, of course, will keep aspirants for the rôles hard at work all winter.

An elaborate ballet will be staged in connection with the opera by Fenton T. Bott, who will contribute the service of his classes in classic dancing for this occasion. Mr. Bott is president of the National Association of Dancing Masters and he has had conspicuous success with his classic dancing classes, which are conducted by Mme. Edina Manuel, recently of the Metropolitan Ballet. It is to be an all-Dayton production, as the scenery and costumes are to be designed by Louis Lott, a prominent artist and architect of this city.

The second night of the festival well be entirely patriotic in character and will be devoted to a military pageant with about 600 participating. This will include the members of the Liberty Chorus and soldiers from the three aviation fields adjacent to Dayton.

Henry Hadley's "Ode to Music" will be given on the third evening by the Civic Music League Chorus and a group of local soloists.

Working in close co-operation with Mr. Williamson will be the military bands of the fields, especially that of McCook Field, which has reached a high stage of perfection under the leadership of George F. Burke. This band will join the Liberty Chorus in many of the patriotic demonstrations of the city during the various campaigns and drives incident to the winter's war work.

Concert Plans of Civic Music League

As usual, much of the musical vigor of the city will radiate from the Civic Music League course of concerts, which are given at the exceedingly low price of fifty-eight cents a concert and have been exceedingly popular. The course this year includes a number of artists who have created furores in other seasons, as well as a number of new performers. It opens on Oct. 17 with a concert by Sophie Braslau in Memorial Hall, who will be followed by Alma Gluck, Reinald Werrenrath, Jascha Heifetz, Rosa Raisa, Carl Formes, Guiomar Novaes, Rimini and the Chicago Symphony Orchestra.

The league has hit upon a clever plan to take care of its war tax assessment so that the fifty-eight cent general admission or $3.50 season tickets to the concerts will not have to be raised. A limited number of seven-dollar season seats have been sold to interested music lovers, which cover the war tax on the whole house. The league will be officered this year by

John A. MacMillan, who has been elected president to succeed Brainerd Thresher; vice-presidents, Mrs. E. M. Wood, W. A. Keyes, Mrs. Valentine Winters, Henry A. Ditzel, Ida Kette, William G. Frizell; secretaries, Mary Naber and Mrs. Walter D. Crebs; treasurer, Charles G. Slagle; managing director, William G. Frizell, and conductor, John Finley Williamson.

The Dayton Symphony Association, of which Mrs. H. E. Talbott is president, has announced through its managing director, A. F. Thiele, a brilliant series of five concerts, opening on Oct. 30, with the twenty-fifth appearance in Dayton of the Cincinnati Symphony Orchestra. Eugen Ysaye will conduct and the soloist will be Eliza Helen Stover, a young Dayton soprano, who has had marked success in concert work in New York.

The Detroit Symphony Orchestra will follow, with Myrtle Elvyn-Bloch, pianist, as soloist, and later concerts will be given by the New York Symphony Orchestra with Mme. Gabrielle Gills; another by the Cincinnati Orchestra, closing on May 6 with the appearance of the Minneapolis Orchestra and Arthur Shattuck, soloist.

Mrs. Talbott, who has been president of the Dayton Symphony Association since its organization nine seasons ago, will be assisted in her executive duties by Mrs. Harvey King, who was elected secretary to succeed Mrs. E. C. Wells, whose death last spring created a sad loss in Dayton music circles. Mrs. N. M. Stanley, Mrs. W. B. Werthner and Mrs. E. A. Deeds as vice-presidents, F. A. Funkhouser as treasurer and A. F. Thiele as managing director are continued. By a guarantor system of financing the Symphony Association prices have been made popular for the course.



LEADERS IN DAYTON'S MUSIC THIS YEAR

No. 1—Military band from McCook Field. This band will have a prominent part in Community "Sings" and other activities of the Liberty Chorus. No. 2—Fenton T. Bott (Cornell photo), who will have charge of the Ballet and other features of the Spring Music Festival. No. 3—John Finley Williamson, who will have entire direction of choral and community singing in Dayton—under auspices of Civic Music League and Patriotic League, and will also have charge of Dayton's proposed Spring Festival when grand opera by local singers will be given. No. 4—Mrs. Harvey King (Photo by Jane Reece), secretary of the Dayton Symphony Association. No. 5—Mrs. Walter Crebs (Cornell photo), president of the Women's Music Club. No. 6—William G. Frizell, secretary and managing director of the Civic Music League. No. 7—Mrs. H. E. Talbott (Cornell photo), president of the Dayton Symphony Association. No. 8—John A. MacMillan, president of the Civic Music League.

Survey of Dayton's Musical Material

Three Days' Music Festival by Civic Music League
Centers of Community Singing Throughout City
Military Bands Working with Local Musicians
Course Concerts by Civic Music League
Five Concerts by Dayton Symphony Association
Concerts by Visiting Orchestras
All-Artist Concert Course
Five Social Center Concerts by Woman's Music Club
Series of Organ Recitals

Patriotic Work of the Clubs

Mr. Thiele has also added to the wealth of the music season an all-artist course, which will open on Oct. 24 with a concert by the Metropolitan Opera Quartet, presenting Mme. Frances Alda, Mlle. Carolina Lazzari, Giovanni Martinelli and Giuseppe de Luca. The other artists will include Mme. Maud Powell and Rudolph Ganz in a joint recital and Mme. Amelita Galli-Curci and John McCormack. All the concerts in this course as well as those of the Symphony Association will be given in Memorial Hall.

The Women's Music Club is beginning its fifth season with every indication of vigor and musical interest and an unusually attractive program has been planned. The programs will be given by the members with out-of-town speakers engaged for some of the lecture-recitals. Clara Bancroft of Oxford College will be the speaker on Oct. 8, and there will be also a prominent speaker at a dinner to be given at the Engineers' Club on Feb. 11.

Five social center concerts will be given by members of the club in various sections of the city during the year, and a number of noon-day musicales at the Third Street Presbyterian Church will be given for the pleasure of local music lovers. Three organ recitals are on the calendar, two of which will take place at Christ Episcopal Church and the third at the home of Mrs. Charles Seybold. The club chorus, which did very effective work last season under Mary Goode Royal's leadership, will continue with the same leader.

The club has devoted considerable time to patriotic service also, as the religious music at Wilbur Wright Field every Sunday morning is provided by the members.

All the regular meetings of the club are held at the Dayton Woman's Club on alternate Tuesdays .

Henry A. Ditzel will give a series of Sunday afternoon organ recitals at the First Lutheran Church, as well as his program of Christmas music, on Dec. 24, which has become an accepted part of Dayton's Christmas celebration. Another concert of the holiday season will be given by Mary Blue, pianist, who completed last year with high honors a season's study in New York. She is also a graduate of the Dayton Conservatory of Music.

EDITH L. HALL.

A letter to Arthur A. Penn from A. D. G. Cohn of the Y. M. C. A. at Camp Alfred Vail, N. J., informed the composer that his song, "The Magic of Your Eyes," has made a hit with the men in camp there. A similar letter has been received by Mr. Penn from W. D. Morrissey, general secretary of K. of C. War Activities at Wilbur Wright Field, Dayton, Ohio.

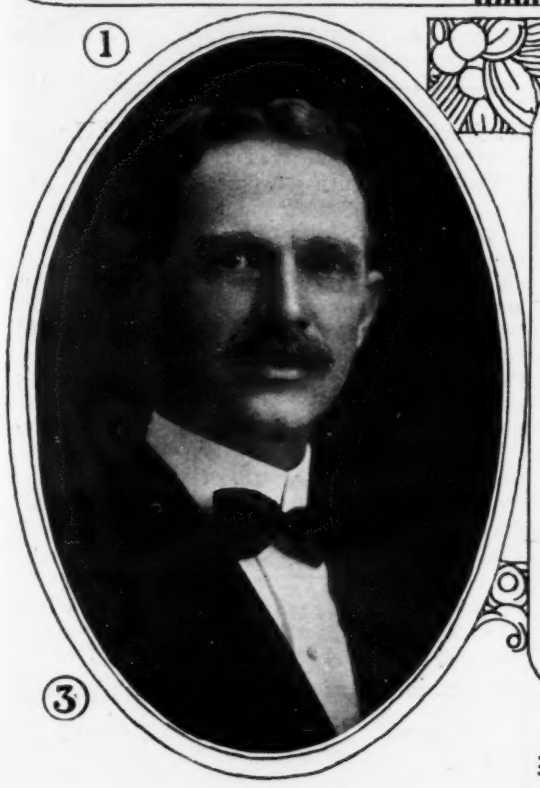
NEIRA RIEGGER
SOPRANO
Concert—ORATORIO—Recital
Exclusive management: ANNIE FRIEDBERG
1425 Broadway, New York

TILLA GEMUNDER
SOPRANO
Concerts—Recitals
Address: Claude Warford
Met. Opera House Bldg. 1425 B'way, N. Y. C.

War Work Occupies Interest of Austin Musicians











AUSTIN MUSICIANS WHO ARE ACTIVE IN PROVIDING ENTERTAINMENT FOR THE SOLDIERS

No. 1—The Lyceum Group, organized for War Camp Community Service. Helen Slaughter, center front, leaning on bass viol (Leader); No. 2—Amateur Choral Club. Mrs. Jourdan W. Morris, President and Leader; No. 3—H. L. Clamp, Director of War-Service Choral Society; No. 4—Downie Violin Club. Margaret Downie, President, center of front row. Beside her, at her left, six-year-old Maurine Louden, a coming virtuoso; No. 5—Ladies' Orchestral Club: Mary Burlingame, singer and pianist; Mystis Watkins, violinist; Lucille Martin, harpist and pianist; Lucille Hale, voice, bass and saxophone; Mary Barnhart, 'cello, piano and saxophone; Helen Slaughter, cornet, saxophone and readings; Edna Hazelwood, saxophone and readings

Coming of Military Camps Has Been Factor in Stimulating Music in Various Ways—Many Organizations Unite to Provide Musical Fare for the Soldiers—Well-Known American Singers in Concert Course for This Season

AUSTIN, TEX., Oct. 10—The old saying that "It's an ill wind that blows nobody good" is being proved to a great extent in Austin just now, for in spite of the many regrettable things about the war, activities in connection with the training camps located in the vicinity of Austin have brought to this city a revival of musical interests and creation of new ideals that has been long desired.



Mrs. Charles G. Norton,
MUSICAL AMERICA'S Representative in Austin, Texas

With the advent of community singing in the North and East, an attempt was made here to arouse the public and prove the value of community singing to Austin, but lack of a real leader with enthusiasm and voice enough to make the thing "go" from the start, resulted in a lukewarm atmosphere that was anything but satisfying.

Then the three military schools became established in Austin, a constantly growing demand for group singing resulted in Sergeant Wall coming over from Camp Travis at San Antonio to "get the Austin folks started." And that is just what Herbert Wall did.

The first "sing-song" under his direction will long be remembered. One could not help but be fascinated by the strange movements he went through in getting the crowd started. First he looked like a star pitcher from one of the famous nines; then like a dancer from the Russian Ballet, but the snap of the fingers and the melodious voice told us that Sergeant Wall knew his business.

Arrangements have now been made to have "pep" squads at each of the three military schools located here. Sergeant Wall will assist in training these men to be song leaders, and as they are trained they will practice on the citizens of Austin, and it is to be hoped that much of their enthusiasm for community singing will remain with the townspeople.

Musical activities for the coming season promise to take on much of war camp work, all musicians of the city, whether professional or amateur, having pledged themselves to do their share for the student soldiers.

For several months a special group of entertainers under the direction of Helen Slaughter (Mrs. R. L. Slaughter), has been giving concerts at the military schools.

This particular group has assembled a fine array of musicians including twenty instrumentalists, and several good impersonators.

In this group is the well known and always enjoyable Saft Trio; Arthur Saft, violin and piano, Nadine Spoonts Saft (Mrs. Arthur Saft), voice and violin, and Margaret Saft, voice, violin, and dramatic reader. This is a favorite group, welcomed wherever it appears. The Safts are engaged for the coming season at the Jewish Temple.

The Ladies' Orchestral Society, under the leadership of Henry Lebermann, contains many good musicians and versatile entertainers, including Mary Burlingame, piano and voice; Myrtis Watkins, violin; Lucille Martin, piano and harp; Lucille Hale, voice, bass, and saxophone; Mary Barnhart, cello, piano and saxophone; Edna Hazelwood, saxophone and readings, and Helen Slaughter, cornet, saxophone and reader.

The Aeolians, a melodious, well-balanced group, boasts of an exceptionally fine pianist, Margaret Richter; a harpist, Lucille Martin, who also plays the piano; Bess Calloway, who sings and plays the piano; Corinne Malone Paine, pianist and vocalist, and Etta Hall, a clever little black-face comedienne, who is a drawing card at many a show.

Last, but not least, in this bevy of entertainers is the group composed of Laura Jernigan, singer; Nora Jones Cook, vocalist and reader; Julia and Zula Matthews, two remarkably versatile children who can dance, sing and read; Maud Milam, child impersonator; and Katherine Wright, violinist.

While Mrs. Slaughter is director of the Lyceum group, there are other group leaders, Mrs. Barton K. Yount, wife of the Commandant at the School of Military Aeronautics, and Arthur Saft.

These groups under the above leaders will supply an entertainment for all three military schools, each group taking one week in each month.

At the beginning of the War Camp Community Service work here in Austin which was lately organized by James F. Moore, of the Commission on Training Camp Activities, Frank Lefevre Reed was appointed chairman of the music department for Austin. Owing to serious illness Mr. Reed was not able to take up the organization of the work, and much of the success of it has been due to the untiring energy and musical ability of Miss Willie Haines, one of the accomplished musicians and teachers of Austin.

Following the pre-arranged program which these various entertainers give, lasting usually one hour, requests are responded to as far as possible, then the men are encouraged to sing and the pianist of the group usually plays for them, every effort being made to have them feel that the evening is solely and entirely for their pleasure.

Throughout the summer the Patriotic League has arranged a diversified entertainment for the soldiers at Barton Springs, a suburban park and swimming place, every Saturday evening.

At the Camp vesper services, Dr. and Mrs. E. P. Schoch, violinist and pianist, and their talented children, Margaret, violinist, and Arthur, 'cellist, with assisting musicians, have furnished delightful numbers.

Austin, Texas, Has—

One Hundred Teachers of Music
Symphony Orchestra (Municipal)
Municipal Band
Ladies' Orchestral Club
Saft Trio
Five Musical Organizations or Clubs

The War Service Choral Society

One of the newer organizations, which came into existence last season as a result of the war, and which has already proved itself by two exceptional concerts, is the War-Service Choral Society of

[Continued on page 170]

War Work Occupies Interest of Austin Musicians

[Continued from page 169]

Austin. Under the direction of H. L. Clamp, who for the past ten years has been leader of the large chorus of the Central Christian Church, the War-Service Choral Society presented last season, in an artistic and successful style, "The Seven Last Words," by Dubois, and "The Crusaders," by Gade, both concerts being with orchestral accompaniment. Returns from the first concert were sent to relieve Belgian soldiers, and from the second concert to assist the local Red Cross Chapter.

It is the intention of this society to give several concerts of varied program during the coming season for the pleasure of the men at the training schools.

The Downie Violin Club, which gave several delightful concerts last year, is already planning some splendid things for the next session, but will not do much active work until November, as the president of the club, Margaret Downie, will be in Chicago until that time, having gone there to study with Leopold Auer. After Miss Downie's return there will be individual concerts and one in conjunction with the Amateur Choral Club. Mrs. Jourdan W. Morris, the enterprising president of this progressive club, is the only manager who has ventured to engage artists for a series of concerts.

Mrs. Morris has already made arrangements to present Paul Althouse, Merle and Bechtel Alcock, Oscar Seagle and Lucy Gates, as well as concerts by her own local group of singers, who are pledged to War Camp Service as well.

In past seasons the Amateur Musical Club has brought to Austin such artists as John McCormack, Alma Gluck, Fritz Kreisler, Helen Stanley and Frances Ingraham in joint recital, Ellison Van Hoose, Yvonne de Treville, and Marcella Craft. Austin is to be particularly congratulated on the group of American artists promised by this club for the coming season.

The past few months have brought several well-known artist-musicians to the military schools at Austin, who have been generous with their talents, and given of their best for the pleasure of the people of the city. Among them were John J. Sewell of South Shields, England, formerly with the San Francisco Symphony Orchestra as 'cellist; Robert Mell, a distinguished tenor; Charles Appel, violinist, from the Symphony Orchestra of Washington, D. C.; Mr. Comber of New York, late of the Keith Circuit; and M. Greer, baritone, also leader of the band at the Radio school, member of a prominent quartet and soloist at the Synagogue.

It would seem as though Austin could not possibly fail to respond to all these good things, and it has been suggested that while bookings would not be made for artists a long time in advance, those really worth while and well known who chance to be in the neighborhood, may be given an engagement on short notice.

MRS. CHARLES G. NORTON.

Jacksonville (Fla.) Musicians Providing Adjacent Camp with Concerts

War Work Is Principal Occupation of Local Forces—Ladies' Friday Musicale to Give Usual Choral Programs During Season

JACKSONVILLE, FLA., Oct. 10.—Local musicians, both professional and amateur, have responded with enthusiasm to the call for entertainers at Camp Johnston, and each evening a number of them may be found in the various recreation huts. The faculty and advanced students of the School of Musical Art give one concert each week and frequently more.



Agnes Green Bishop, MUSICAL AMERICA'S Correspondent, Jacksonville, Fla.

Among the artists who have appeared at the camp are Mrs. Elizabeth Spencer, Lina Conkling and the Misses Scott and Gaston of Cincinnati. The principal accompanists for the season have been Bertha M. Foster, Mrs. Agnes Green Bishop, Genevieve McMurry, Mrs. William Sweeney and Mrs. Robert Lee Hutchinson.

The Committee on War Camp Activities has furnished a splendid Enlisted Men's Club and each week concerts are given there by local musicians as well as by the soldiers themselves. There is a great deal of talent among them and their programs are most enjoyable. Many entertainments have been given for charitable purposes, such as furnishing the soldiers in hospitals in France with delicacies and for the relief of Belgian and French children. The vaudeville under Mrs. Chas. Tucker and that of Mr. Wilhelm Meyer were notable successes. Mrs. Irma Zacharias, violinist, is to give a series of concerts this season for war relief work.

Jacksonville has furnished her fair share of musicians for service here and "over there"—Bertha Foster, who goes over seas soon; Lyman Pryor, song leader in Camp Hancock; Ruby Leyser, concert singer, who is making a tour of the Southern camps, and Mabel Bowler, soprano, who leaves shortly for a tour of the Southeastern camps.

A most interesting personality at Camp Johnston is that of Bob Hartley, who is the director of music and song leader. Mr. Hartley's enthusiasm, magnetic personality and sincere interest in his work are among the factors which have made him so successful.

One of the strongest educational factors in the development of Jacksonville musically has been the School of Musical Art. A recent addition to the faculty this season is Per Nielson, who has appeared so successfully in concert since coming to this country five years ago. The other departments are in charge of Valborg Collett, piano; George Orner, violin, and Elsa Buttel, languages, with a strong corps of assistant teachers. Mrs. John Watson Doe is to be the director of the school for the coming year. Mrs. Doe has made an enviable reputation in this State, having been for the past fifteen years at Palm Beach. Bertha M. Foster, founder and director of the school for ten years, is absent on a year's leave to do entertainment work over seas.



No. 1—School of Musical Art. No. 2—Bertha M. Foster, Founder and Director of School, Organist Temple Ahaveth Chesed and First Christian Church.

Bob Hartley, Director of Music, Camp Johnston, Jacksonville, Fla. Mrs. Watson Doe, Acting Director of the School.

An Alert Organization

Jacksonville owes much to the Ladies' Friday Musicale, an alert and progressive organization, which will continue its splendid work of bringing artists here and also of supplying Camp Johnston. Among the concerts arranged for and given last season was that of Arthur George, baritone; Margaret Nelson, soprano, and George Orner, violinist of the School of Musical Art, and also Mrs. Greta Challen Berg, soprano, and Mrs. Irma Zacharias, violinist. Mrs. Scriven Bond has recently been elected president of the organization.

The Ladies' Friday Musicale has an excellent choral society, and has supplied nearly all the choral music that has been heard in Jacksonville in the past few years. A new Glee Club under the direction of Per Nielson is to be formed this season.

The community singing under Mr. Pryor gained enthusiastic support from the local people, and it is much to be regretted that the work was discontinued when Mr. Pryor entered the Y. M. C. A. as song leader.

A recent and important addition to the ranks of organists in the city is Bertram Wheatley, who came here from Austin, Tex. Mr. Wheatley is a Canadian by birth. Other prominent organists are Bertha M. Foster, Agnes Green Bishop, Mme. Mary Mansfield, Mrs. Chas. Davies, Mrs. L. N. Denby, Mrs. Robert Hutchinson and Ruby Gornto.

AGNES G. BISHOP.

Katherine Ruth Heyman Gives "Housewarming" at Her New Studios

Katherine Ruth Heyman has announced her change of address to 59 Washington Square, New York. On Sept. 20 Miss Heyman held a "housewarming" at her new studios, when the guests included Mr. and Mrs. Rudolph Schirmer, Mr. and Mrs. Kurt Schindler, Mr. and Mrs. Adolf Bolm, Frederick Stock and the Russian composer, Serge Prokovieff. The latter played several of his own piano works, several of which were given their first American presentation at this time. Miss Heyman played the Eighth Scriabin Sonata. Another Sonata of Scriabin, the Fourth, will be played by Miss Heyman when she appears in Detroit, under the auspices of the Tuesday Musicale, on Dec. 10.

Marvin Maazel, pianist, will give his first New York recital at Æolian Hall on Friday evening, Oct. 25.



Ellen
LEARNED
Contralto

". . . Intelligent use of her voice—artistic phrasing—admirable diction." *N. Y. Evening Post.*

". . . A contralto of excellent color and smooth uniform quality from her highest to her lowest tones." *N. Y. Telegram.*

". . . A rare degree of musical feeling and intelligence with a voice of excellent quality and range." *Musical America.*

77 IRVING PLACE, NEW YORK
Gramercy 3824

GALLI-CURCI
SOPRANO
HOMER SAMUELS, Accompanist
MANUEL BERENGUER, Flutist
Management—Chas. L. Wagner
D. F. McSweeney, Associate Mgr.
Steinway Piano 511 Fifth Ave., New York City



Lutherie Artistique
ALBERT F. MOGLIE
Violin and Bow Maker
Artistic Repairing
Endorsed by the Greatest Modern Violinists
1431 Broadway (40th St.), New York

Leore Neergaard
TENOR
Concerts—Recitals—Oratorio—Instruction
Management: Julian Pollak
47 West 42nd St., New York

LAMBERT MURPHY
TENOR
Mr. Murphy will be available for Concert, Oratorio and Recitals during the entire season.
Wolfsohn Musical Bureau, 1 W. 34th St., New York
(*Chickering Piano*)

INSTITUTE OF MUSICAL ART
of the City of NEW YORK
FRANK DAMROSCH DIRECTOR, 120 Claremont Avenue
Session opens — October 14th
Examinations for admission — September 30th to October 10th

Baltimore Taking Further Strides in the Direction of Municipal Music This Season

Progressive City, Which Has Pointed the Way in Past in Civic Music Ventures, Plans New Things—Municipal Music Director Huber Gains Police Consent to Sunday Symphony Series — Peabody School to Carry Out Customary Program —Musicians Will Aid Local W. C. C. S.—Noted Artists and Orchestra to Visit City

BALTIMORE, MD., Oct. 12.—In forecasting the events of the coming musical season the local managers are of the opinion that, despite unrestful times, there will be spirited interest in things musical. The season 1918-19 will advance municipal musical organization, as indicated by the many plans under consideration to create greater civic advantages, ranging from symphony concerts to community "sings." Other musical efforts, representing every department and giving particular attention to the entertainment of the soldiers and sailors in the nearby camps and cantonments, have been outlined. Symphony concerts by the Municipal Symphony Orchestra and by visiting organizations, artist recitals and many forms of musical entertainment are scheduled for the coming months.



Photo by Bachrach
Franz C. Bornschein
MUSICAL AMERICA'S Representative in Baltimore, Md.

Baltimore has set the pace for municipal support of the higher forms of music as well as the popular kinds. In creating the office of Municipal Director of Music, a position efficiently held by Frederick R. Huber, the city authorities have shown appreciation of the need for musical supervision, all civic musical endeavor being under the guidance of this department. Through the idealistic sponsorship of the Mayor, James H. Preston, and through energetic management and capable direction of the workers, the various municipal enterprises are not only meeting the demands of the public but instilling cultural taste.

Through the appeal of the municipal director of music permission has been granted by the Police Board for holding Sunday concerts in this city by the Baltimore Symphony Orchestra. The Police Commissioners regarded these concerts as an educational municipal undertaking, and distinctly apart from commercial ventures, therefore waived the old law against public concerts on Sunday. It is understood, however, that tickets for the proposed concerts will not be on sale on the day of the concert. Manager Frederick R. Huber has arranged the following Sunday afternoon dates at the Lyric, when the Baltimore Symphony Orchestra, under the conductorship of Gustave Strube, will give its regular series:

Oct. 27, Dec. 15, Jan. 19, Feb. 23, March 30, April 13 and May 11.

Baltimore's Musical Power

Municipal Symphony Orchestra
Municipal Band
The Park Band,
Municipal Director of Music, Frederick R. Huber
Three Music Schools
Two Choruses
String Quartet
Oratorio Society
Two Opera Classes
Peabody Conservatory Activities
The Kinsey Series
Private Recitals
Matinee Musicales



WAGING THE BATTLE FOR GOOD MUSIC IN BALTIMORE

No. 1—Municipal Music Department of Baltimore. Reading from left to right: John Itzel, Conductor of the Municipal Band; Daniel Feldman, Conductor of the Park Band; James H. Preston, Mayor of Baltimore, and sponsor for civic musical interests; Frederick R. Huber, Municipal Director of Music; Gustave Strube, Conductor of the Baltimore Symphony Orchestra. (The picture shows the statue of George Peabody, the philanthropist who founded the Peabody Conservatory of Music, Baltimore.) No. 2—Adele Nathan Gutman, Director, Bureau of Entertainments, Baltimore War Camp Community Service. No. 3—Henri Weinreich, Director, European Conservatory of Music, Baltimore. No. 4—Harold Randolph, Director, Peabody Conservatory of Music

A feature of the December concert will be the initial local hearing of some orchestral compositions from the pen of A. Walter Kramer of MUSICAL AMERICA. Maggie Teyte, soprano, and Samuel Gardner, violinist, are among those engaged as soloists. Other engagements are pending.

Aid Patriotic Causes

The progressive spirit of Baltimore in furthering all civic music has rightly aroused the attention of other cities. The activities of the Municipal Symphony Orchestra, the Municipal Band and the Park Band, the various community choruses, which come under the jurisdiction of the Municipal Director of Music, reach all classes and stimulate the community interest. The municipality has co-operated on different occasions in special patriotic celebrations, a recent instance being the organization of a monster band of 500 musicians for the Roosevelt meeting which opened the Fourth Liberty Loan drive; and another instance, on Sept. 12, Registration Day, when the municipality co-operated with the Maryland Council of Defense and supplied patriotic music fitting the occasion. Besides assisting in the propaganda of popularizing our national anthem and patriotic songs, the concerts of the Municipal Band and the Park Band have cast their wholesome influence upon the minds of the growing generation which flocks to these open-air entertainments.

Although at this writing no specific outline of plans can be stated, the management of the Peabody Conservatory of Music proposes to carry out its usual educational features, the series of artist recitals, concerts by the orchestras, performances by the opera class and numerous students' recitals. Harold Randolph, director of the conservatory, has recently appointed Alfred A. Butler, the young American pianist, as a member of the teaching staff. This is the only change made in the personnel of the faculty. Director Randolph and May Garettson Evans, superintendent of the preparatory department, feel assured that the enrollment will equal past seasons in both departments. The enrollment last season was 1613 pupils, including 206 enrolled in ensemble classes only. The teaching staff numbers seventy-five instructors. The opera class will be conducted by Baron Berthald, the senior orchestra will be under the training of Gustave Strube, the junior and elementary orchestras are under Franz Bornschein. At a later date more definite plans will be stated by Director Randolph. A partial list of teachers and students who have entered the Army or Navy up to Sept. 1, 1918, shows sixty names represented. Among the teachers called to the service are Loyal D. Carlon, Israel Dorman, Walter Charmbury, George P. Hopkins, Charles Denoe Leedy, Austin Conradi and Eugene Martenet. The preparatory department has received monetary gifts and memorials through which scholarships are to be maintained, one to be known as the Minna D. Hill Scholarship, in memory of Miss Hill, who long was associated with the preparatory department as a teacher of the piano. Etta Konitzky has notified the preparatory department that she has provided for a legacy of $2,000 for the maintenance of scholarships.

There is being arranged a series of ensemble evenings by the Baltimore String Quartet, at the Peabody Art Galleries, under the management of Frederick R. Huber. Leading pianists will assist the quartet and several novelties will be offered. The quartet members are Joan C. van Hulsteyn, Orlando Apreda, Max Rosenstein and Bart Wirtz. Mr. Huber announces that the Baltimore Choir Bureau is meeting the needs in the musical life of the city, and although there is a scarcity of male singers appointments are being made for the season.

Oratorio Society to Help Red Cross

The Baltimore Oratorio Society, Joseph Pache, conductor, and its Annapolis branch, as well as the Woman's Philharmonic Chorus, will donate the proceeds of their work for the benefit of the Red Cross. Mr. Pache will appeal to all church choirs to augment the chorus and give during the season not less than four performances. At these performances there will be presented miscellaneous programs, excerpts from oratorios, operatic arias and patriotic choruses. Preparations for these performances are well under way. Mr. Pache will limit his teaching work in order to be able to give as much time to the Red Cross as possible. The Annapolis and Westminster sections of the Oratorio Society will participate in the public performances, as they did last spring.

The closeness of Army and Navy camps has brought about a new musical activity locally. Thanks to the energy of Adele Gutman Nathan, director of the Bureau of Entertainments, Baltimore War Camp Community Service, local musicians have been assigned to give musical entertainment and weekly concerts, the programs including the foremost musicians. The winter plans for the Entertainment Bureau of the W. C. C. S. will enlist the services of the following group of musicians:

Abram Moses, Abram Goldfus, Jeanne Woolford, Elizabeth Gutman, George Castelle, William Horn, George Gordon, Dr. Merril B. Hopkinson, Geraldine Edgar, Ruth Kemper, Virginia Blackhead, Blanche Parlette, Ethlyn Dryden, Maude Albert, Clara Groppel, Ester Cutchen Moss, Frederick R. Weaver, Selma Tiefenbrun, Howard R. Thatcher, Charles H. Bochau, Elizabeth Duncan McComas, Agnes Reid, Elizabeth Richardson, Agnes Zimmish, Louise Schroeder, Edna Dunham, Nellie Todd, Marie Smith Duffy, Ernestine Langhammer, Hannah Greenwood, Lester Mathews and others.

The European Conservatory of Music, Henri Weinreich, director, has begun its

[Continued on page 172]

Baltimore Taking Further Strides in the Direction of Municipal Music This Season

[Continued from page 171]

nineteenth season with an enrollment that far exceeds those of past seasons. Maurice Kramer, violinist, has been made assistant violin teacher; Julius Zech is the senior violin teacher; Joseph Imbrogulio has charge of the preparatory department in violin; Edgar Paul, voice, and Henri Weinreich, piano, comprise the staff. Scholarships in violin and piano will be awarded for the season. Red Cross concerts will be given as well as the regular series of students' concerts. John Adam Hugo, the founder of the European Conservatory of Music and who at one time was associated with the Peabody Conservatory of Music as a teacher of piano, is to be honored by having his opera produced this season at the Metropolitan Opera House, New York. Henri Weinreich, who has charge of the conservatory, succeeded Mr. Hugo as director.

Manager Kinsey of the Lyric has a long schedule of symphony concerts and other musical attractions which tend to prove that musical interest will not lag despite conditions. The first big event of the season is scheduled for Oct. 15, when the Paris Symphony Orchestra, André Messager, conductor, makes its local bow. Elizabeth Starr is working to make this concert a gala affair. The Philadelphia Orchestra, Leopold Stowkowski, conductor, will give a series of concerts Nov. 11, Dec. 9, Jan. 13, Feb. 3 and March 3 at the Lyric. The soloists will be Olga Samaroff, Povla Frisjh, Hans Kindler and Toscha Seidel. The series of concerts to be given by the New York Symphony Orchestra, Walter Damrosch, conductor, is scheduled for Nov. 25, Dec. 16, Jan. 20 and Feb. 24, with Heifetz, Hofmann, Garrison and Levitzki as soloists. The Boston Symphony Orchestra will return to Baltimore this season for a series of five concerts at the Lyric on Nov. 6, Dec. 4, Jan. 8, Feb. 4 and March 19. The soloists will be announced. Pablo Casals, the 'cellist, will give a recital at the Lyric Oct. 31. Other engagements of an operatic and musical nature are pending.

In all probability the number of choral concerts, song recitals and individual appearances will give the local public sufficient music to mark the season one of a high standard.

FRANZ C. BORNSCHEIN

THREE SUCCESSFUL SONGS OF DISTINCTION

Being Sung by Three Eminent Artists

Forever is a Long, Long Time

Sung by Arthur Hackett

Waters of Venice

(FLOATING DOWN THE SLEEPY LAGOON)

Sung by Mme. Chilson Ohrman

Oh! You Don't Know What You're Missin'

Sung by Marguerita Sylva

—Orchestration in all Keys—

These and Many Other Songs of Merit are Included in Our Catalog Which May Be Had Upon Request

ARTMUSIC INC. **145 West 45th St., New York**

ANTON

TORELLÓ

Spanish Contra Bassist

Concerts

Recitals

Personal Address
5432 Larchwood Ave.
Philadelphia Pa.



MARIE TIFFANY

SOPRANO, Metropolitan Opera Company

Management: ANTONIA SAWYER, Inc.
Aeolian Hall, New York



Photo © by Victor Georg

MISS TIFFANY completed on Oct. 15th a FALL TOUR of 30 CONCERTS through the states of Virginia, North and South Carolina, Georgia, Alabama, and Tennessee.

PHILADELPHIA PRESS:
"Her artistry revealed every light and shade. Seldom is Philadelphia privileged to hear and know intimately such an artist."

NEWARK CALL:
"In Miss Tiffany, who is a member of the Metropolitan Opera Company, the audience became acquainted with a singer of fine accomplishments, who is gifted with a voice of rare fullness and power and who knows how to control its emission artistically."

Available for Recitals, Oratorio, Spring Festivals

An unusual repertoire, including modern Scandinavian in the original languages.

MARIA CONDE

of the METROPOLITAN OPERA CO.

"The young American coloratura soprano of amazing topnotes."
—New York Times.



"Hers will develop into the voice of a generation. Even now it has astounding qualities."
—New York Evening Sun.

Exclusive Management: HAENSEL & JONES, Æolian Hall, New York

RAFAELO

TENOR

Metropolitan Opera Co.
Available Season 1918-1919
for Recitals, Oratorio and Concert

Mgt.: Metropolitan Musical Bureau
Aeolian Hall, N. Y.

DIAZ

NASHVILLE'S MUNITION PLANT PROVES NURTURING SPOT FOR MUSIC

Band and Giant Chorus Recruited from War Workers—City Making Efforts to Spread "Sing" Idea—Ward-Belmont Artist Courses Will Bring Noted Talent to City—Clubs Arrange Cultural Work

NASHVILLE, TENN., Sept. 23—This war-winter the people of Nashville are looking to music in a larger way than ever to help put them through. Musicians themselves are showing 100 per cent patriotism in every activity that is directed toward the winning of the war. In the drives for Liberty bonds, Red Cross and Y. M. C. A. we find some of the most aggressive leaders and workers among the musical folk. In the work of "Recruiting Slacker Records," Oct. 28-Nov. 2, the musicians are splendidly organized for success. The Vendredi Musicale is to lead in the work, with Mrs. Robert Caldwell as chairman and organizer, with a fine corps of club women assisting. During the Y. M. C. A. drive in October Charles Stratton, the popular Clarksville tenor, has been detailed by the government as leader of the singing in Nashville, and will also give a recital for the benefit of the Red Cross while here. Mr. Stratton, who is now a private in the 111th Company, U. S. Marines, leads the community singing and choral work at Paris Island, S. C.

Community Singing Kept Alive

Music was kept very much alive this summer in the parks by the Community Chorus, led by D. R. Gebhart, and Able's excellent band. Community singing was an innovation brought about by Mr. and Mrs. Richard, who returned from New York in the early summer with fresh enthusiasm aroused by the wonderful community singing in New York City. The idea of a chorus for Nashville was presented by them to the Commercial Club and pushed to success by Lee Loventhal. The problem now is to keep the people singing through the winter months and the selection of a suitable place and time for meeting, at least once a week, must be arranged for. Mr. Gebhart, who is director of music, Peabody College for Teachers, and supervisor of music in the Demonstration School, has an especial genius for getting people to sing in masses, and the marked success of the Community Chorus this summer should be kept alive through the winter under his leadership.

Club plans for the coming season seem to have reached a fine stage of readiness, programs having been perfected during the summer, thereby leaving musicians freer for war-work service. The Centennial Club has a well planned winter of music. Mrs. Robert Jackson is chairman of music for the club and Mrs. Will C. Hoffman chairman of programs. The following programs are made out by Mrs. Hoffman for the winter: 1—Program of American Indian music—(a) MacDowell's Indian Suite, Mrs. L. G. Noel and Ada Swan, Mrs. A. B. Anderson; (b) Arthur Farwell's "In a Wigwam." 2—Cadman's "Shanewis" will be given as an operalogue sung by Mrs. Robert Caldwell, Mrs. E. R. Schumacher, Mrs. K. T. McConnico, Douglas Wright and Mr. Perry; Mrs. Hoffman, piano; and Dr. Schermerhorn, outline of the story. 3—Program devoted entirely to war music, which will include Whitney Coomb's "Patria" and John Carpenter's "Home Road." 4—Program of modern English music. 5—Spanish, Scandinavian and American folk music. 6—"La Tosca" as an operalogue. 7—"Floriana" from "Overheard in a Garden," by Arthur Whitney. One artist recital will be given under the auspices of the club during the season.

Sources of Nashville Music

Vendredi Musicale
Able's Band
Community Chorus
Centennial Club
Ward-Belmont Artist Course
Ward-Belmont Orchestra
Community Chorus and Band at the Du Pont Powder Works



PROGRESSIVE MUSICAL WORKERS IN NASHVILLE

Upper left—Kenneth Rose, violinist and director of the Ward-Belmont Orchestra, and his daughter. Upper right—Charles Stratton, 111th Company, U. S. Marines. Mr. Stratton has been appointed by the Government as musical director in Nashville during the Y. M. C. A. campaign. Lower left—Mrs. Will C. Hoffman, pianist and war-worker. Lower right—D. R. Gebhart, Director of Music George Peabody College, leader of Community Singing in Nashville and Director of Choruses and Community Singing at the Du Pont Powder Plant.

Artists' Courses

Managers are slow in announcing artists' recitals for the coming season, in fact very few definite contracts seem to have been made. However, we are promised a good season. Two big artists' recitals will be given for the benefit of the Red Cross. Negotiations are now being made for them by Mrs. Hoffman as chairman of the music for the Red Cross. Ward-Belmont will have a splendid artists' course as usual. The only definite date announced is for the Operatic Quartette of De Luca, Martinelli, Alda and Lazzari, which will be heard in October.

The Ward-Belmont Orchestra continues this season under the bâton of Kenneth Rose, formerly concert master with the Minneapolis Symphony Orchestra, and who was appointed head of the violin department of Ward-Belmont last season. The orchestra's personnel will suffer some losses on account of the draft, though a full orchestra is expected, since the members are recruited largely from the young women students of the violin classes. Two concerts will be given during the winter for the public. The musical season opens early in October with the recital of Gaetono De Luca, which introduces the well-known tenor to Nashville music lovers. Mr. De Luca was appointed head of the voice department of Ward-Belmont last season to fill the vacancy made by the resignation of Charles Washburn, who is now singing with the soldiers overseas.

Music at Munition Plants

And while the general routine of Nashville's musical life marches forward a wonderful thing is happening just outside our gates. In the huge government powder plant which is in the course of construction and operation near the city music is being put on trial as a very potent influence in the lives of the workers. The recognition of music as a necessary element in the army has led to the conviction that the need is just as strong among the great armies of industrial workers. Music has been introduced in a negative way among the Du Pont powder workers before, but this is the first time it has ever been established in a spirit of determined success.

To have a clear vision of the marvel of this great government enterprise and the consequent opportunity for musical development there, it is necessary to remember that only six months ago the site where this miracle of the industrial world now stands was a great stretch of beautiful farm lands not far from the home of Andrew Jackson—"The Hermitage." To-day these farms are a city of neat, attractive homes in which live some thirty or forty thousand people who are working as one man for the construction and carrying on of one of the world's greatest powder plants.

D. B. Gebhart of Peabody College has been appointed leader of community singing and director of choruses in the Powder Plant City, Old Hickory—a community chorus of eight thousand or more having been established and a select chorus of unlimited possibilities is well under way. It would be hard to find a better collection of tenors, baritones and basses. Cabaret, vaudeville and other singers who, under the "work or fight" law, have sought work in the munitions plant are found here in large numbers. The pianist from Rector's in New York City we find in the band. This band of thirty pieces is one of the most interesting phases of the powder plant music—it is the especial charge of W. S. Kidd, divisional superintendent of gun-cotton, being composed of men from the gun-cotton department, who receive additional salaries for their band work and have their instruments furnished. Mr. Gebhart as leader of the choruses is having great success, and his outline of plans for the winter is intensely interesting. His experience with singing in the army during the Spanish-American War seems to fit him especially for this work.

ELIZABETH ELLIOTT.

COMMUNITY MUSIC REIGNS IN TAMPA

Supersedes All Other Forms of Musical Activity — Effect of the War

TAMPA, FLA., Oct. 12.—Community singing has virtually superseded every other form of musical activity in Tampa for the present, and until the season is further advanced and the attitude of the railway administration toward tourist and professional traffic is known, there probably will be little done in the way of promoting concerts, recitals or opera. Even the Italian and Spanish colonies, each maintaining a splendid theater, have not definitely arranged for any events of especial significance owing to conditions incident to the war. Heretofore artists and organizations have found Tampa a convenient and appreciative stopover en route to Havana, but as steamship travel is greatly restricted to Cuba, it is doubtful whether any but Y. M. C. A. entertainers can be expected.

Under the joint auspices of the women's committee of the State Council of Defense and the combined young people's societies of the various churches, community singing was launched a month ago, and already the famous Tampa Bay Casino, built by Henry Plant, is crowded each Sunday afternoon with singers who are being molded into a large Liberty Chorus by Earl Stumpf, city sing leader, who is training about 2000 singers to sing patriotic songs as they march in parades boosting W. S. S. and Liberty Loan campaigns. Four bands are drafted for accompaniments, and it is planned within a few weeks to hold the "sings" in the grand stand at Plant athletic field. Florida's winter weather is such as will permit of outdoor singing most of what is winter in the North, and tourists will be particularly urged to join the chorus and sing with those who enjoy Ponce de Leon's habitat all the year around.

The Friday Morning Musicale plans an extensive series of recitals for the coming season, the programs being given for the most part by local singers and instrumentalists. Tampa contains not only a great amount of excellent home talent, but during the tourist season numerous artists spend from a few days to months at the various winter resorts in and near the city, so that each season sees several musical comedies and light operas given by splendid casts. "Pinafore" and "Princess Bonnie" were among last year's offerings, the producers being fortunate in having the aid of famous movie directors in the matter of settings, lighting and action, as numerous films are produced here each winter.

Mrs. C. C. Parsons, who manages a series of attractions at the Casino, announces Anna Case for one recital this winter, the date not having been definitely fixed.

There are two aviation training camps and one coast defense fort within a radius of 100 miles from Tampa, and it is expected that a number of artists who will be heard by the soldiers in Y. M. C. A. huts will include Tampa in their itinerary, but no schedule has been announced.

EARL STUMPF.

ALICE
NIELSEN
Recitals—Concerts Season 1918-19
Exclusive Management: Annie Friedberg, 1425 Broadway, New York.



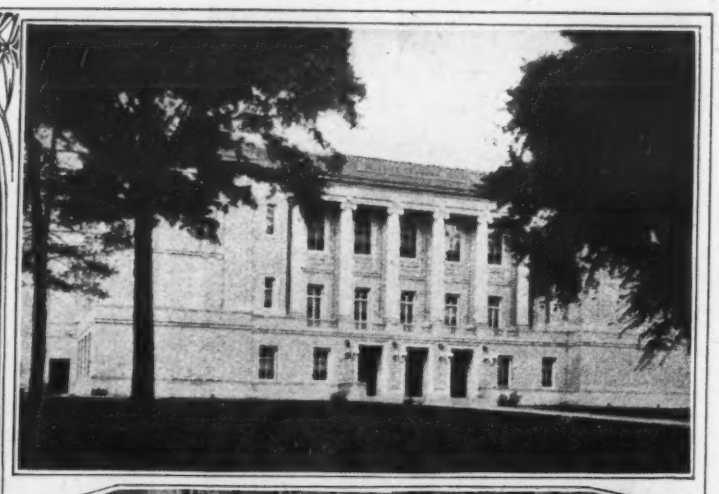
JULES FALK
VIOLINIST
Recitals—Concerts.
Orchestra Engagements
Wolfsohn Bureau or C. H. Falk, Personal Representative, 96 5th Ave., Room 20, New York

WILLIAM S.
BRADY
TEACHER OF SINGING
Studio: 154 West 72nd Street, New York
Telephone Columbus 1311

MME. HILDEGARD HOFFMANN
ORATORIO and JOINT RECITALS with
Mr. Henry Holden
HUSS
Recitals and Piano Instruction
Soloist with New York Philharmonic and Boston Symphony Orchestra, Kneisel Quartette, Etc.
Studio, Steinway Hall Address: 144 E. 150th St., N. Y. City

War Deals Heavy Blows to Montclair (N. J.) Music







FAMILIAR TO MONTCLAIR MUSIC-LOVERS

Above: Mark Andrews in Uniform of Musical Director of Camp Merritt at Tenafly, N. J. (Photo by Dickopf). Upper Panel: The Hillside Auditorium Where Most of Montclair's Concerts Are Given. Lower Panel: The Sprague Band Organized and Directed by Michael Palliadino; Comprises Thirty Members, Workers in the Sprague Electrical Works at Bloomfield, N. J.

Progressive Town Has Suffered Loss of Leading Local Musical Spirit in Mark Andrews—Latter Doing Army Work—

[The forecast of Montclair's musical season, which follows, was written by Wilbur Follett Unger a few days before his death, which occurred on Oct. 14.—Editor MUSICAL AMERICA.]

MONTCLAIR, N. J., Oct. 9.—There is a little town of not much over 25,000 inhabitants, somewhere in New Jersey, slightly to the northwest of a place called Newark, that boasts of a peculiar musical atmosphere. The town to which I refer, as the reader will have guessed, has its name at the head of this article. I dislike to speak disparagingly of my native town, but, unfortunately, Montclair is supplied with not more than sixty clubs and organizations, and, regrettable to state, it cannot brag of more than forty-nine music teachers!



The late Wilbur Follett Unger, For Ten Years MUSICAL AMERICA'S Montclair Correspondent

At the time of writing the town is bravely trying to bear up under a truly serious calamity. The one leading spirit in musical activities here, Mark Andrews, has gone away. Yes; Mark Andrews, Montclair's most established musical figure, has given up the delightful art of teaching, having signed up as Director of Music in Camp Merritt at Tenafly, N. J., for the duration of the war. True, we are permitted to see Mr. Andrews—or rather listen to his music on the organ—one day a week, at least, those of us who attend the First Congregational Church; but otherwise Montclair is not only gas-less on one day a week, but "Mark-less" six days out of the week! And "Mark-less" might be freely interpreted to read "aimless" or "purposeless," as far as musical activities are concerned here and that is just the sad state of affairs. For, like a magnet, Director Andrews draws from the town all its best talent to give for the soldiers at least one performance a week. Among those who have contributed their services in this cause are Lillian Homesley, Mrs. Hamilton, Guy Taylor, Clifford Cairns, Howard Gee and many others.

Then, with so many of Montclair's leading musicians drafted and away at war, it will very likely be a physical impossibility to continue the series of free concerts, that series, managed by Frank Stout, which became so dear to the hearts of the people. But then, again, Mr. Stout accomplished such wonders in the past that I personally believe him clever enough to find a way to continue these concerts in spite of conditions.

The Glee Club and the Choral Society, both of which have been under the direction of Mark Andrews, and which were the chief channels for the introduction of metropolitan artists here, are seriously considering the advisability and possibility of further existence under present conditions. These two societies under their leader's capable bâton have accomplished such admirable results in the past that their disorganization would be highly lamentable.

In spite of these indigo-hued conditions, however (and here is where the aforementioned "atmosphere" enters in), Manager Wellenbrink of the Montclair Theater, has installed at considerable expense a splendid new pipe organ to accompany his movies. It is a $30,000 Hope-Jones unit orchestra and said to be one of the finest instruments of its kind this side of Denver. Frank White, the well-known organist, is to play the instrument.

Montclair is also the proud possessor of a 1918 model, double-action, 30 h.p. Battalion Band, which, under the direction of Michael Palladino, has proven itself a band worth listening to at concerts and worth marching behind at drills.

Local Concert Auditoriums

From a physical standpoint Montclair's musical resources remain unchanged, except that concerts are no longer given one story above the firehouse, as that place had to be employed by the draft board. However, we still have the spacious High School auditorium, which seats about 1500. Also, there is the theater, whose stage has supported such musicians as Fritz Kreisler, David Bispham, Reinald Werrenrath, Mischa Elman, Louis Graveure and many others; Hillside Auditorium, which has been graced by the presence of Harold Bauer, Ruth Deyo and others; Montclair Club Hall, where have appeared Percy Grainger and Josef Hofmann; Unity Church, where many intimate concerts have been held; and there are many other conveniently located halls, in which to give concerts, if only talent were available.

And so, regrettably to report, while in ante-bellum days its boast as a "musicality" was not an idle one, in the present day, when the martial spirit pervades everything, Montclair, as a scene of concerts and active musical events, is—an ideal spot to sleep in! But here is a hint to the metropolitan artist who has a spare date to fill: Come to Montclair and sing or play, and gently reawaken the town to its normal condition.

WILBUR FOLLETT UNGER.

Oberlin College the Center of City's Musical Interests

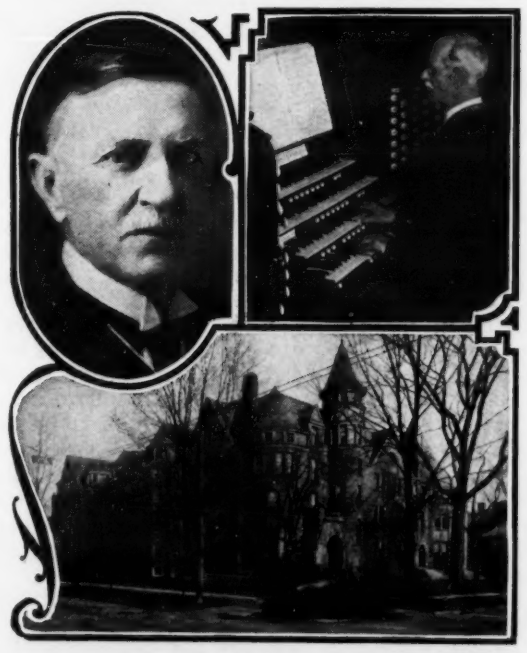
Conservatory of College Maintains Artists' Recital Course on High Standard—Levitzki to Open Series—Philadelphia and New York Philharmonic Orchestras Will Be Heard

OBERLIN, OHIO, Oct. 10.—The musical season at Oberlin will open this fall under conditions entirely different from any which have existed before. The splendid advantages which this old college town and the surrounding community enjoy are due of course largely to Oberlin College, and more particularly to the department of music in the college—the Conservatory of Music. For many years the Conservatory has maintained an Artists' Course which would have done credit to many a large city, and artists have been uniformly enthusiastic over the discriminating and intelligent audiences which always greet them.



Frederic B. Stiven MUSICAL AMERICA'S Representative in Oberlin, Ohio

This season they will face audiences either thickly sprinkled with Uncle Sam's soldier boys, or else composed almost exclusively of women. This depends largely upon problems yet to be solved. The United States Government has established at Oberlin College, as it has at 400 other colleges in this country, a Students' Army Training Corps, and practically every one of the 425 men in Oberlin are now United States soldiers receiving the pay of the private and having their board and room and tuition paid by the Government. The discipline is strictly military, and one of the orders of the student-soldiers' daily life is supervised study in assembly study rooms from 7.30 to 9.30 in the evening. Unless some special permissions are to be granted for concerts, lectures, etc., this means that the audience before which Mischa Levitzki will play on Oct. 22—the first number of the Artist Recital Course—will be composed largely of women. It is hoped that some arrangements can be made by which the soldier boys can attend the recitals, which have always been so large a part of the Oberlin students' life.



HOME OF OBERLIN CONSERVATORY AND TWO OF CITY'S MUSICAL LEADERS

Above on left: Professor Charles Walthall Morrison, director of the Oberlin Conservatory of Music. On the right: Dr. George Whitfield Andrews, conductor of the Musical Union, at the organ in Finney Memorial Chapel. Below: The buildings of the Oberlin Conservatory of Music. At the right: Warner Hall; at extreme left, Rice Memorial Hall.

The Oberlin Musical Union, the choral organization which for many years has given such splendid concerts, hopes to be able to continue its work throughout the year, with the aid of townspeople and members of the faculty to reinforce the male section of the chorus. A concert by the Musical Union will be given on Dec. 10 as one of the numbers of the Artists' Recital Course this Fall. The Union will sing the Liszt Thirteenth Psalm, and Part One of Elgar's "Dream of Gerontius." James Price, tenor, will be the soloist. Dr. George Whitfield Andrews is the conductor of this organization and Professor Charles W. Savage is the president.

Levitzki opened the course at Oberlin last year, and Director Morrison of the Conservatory considered that this year no artist could be found to start the course more auspiciously than this wonderful young pianist. His program last year was of the highest educative value to the students of the Conservatory, and his playing was supremely enjoyable. Charles M. Courboin, the municipal organist at Springfield, Mass., will give the second number of the course Nov. 5, on the large four-manual organ in Finney Memorial Chapel. Mr. Courboin, who is a Belgian, has been having extraordinary success in concert work on the organ.

Concerts by Orchestral Forces

Oberlin is fortunate in having the Philadelphia Orchestra for two symphony concerts this season, the more so since the Orchestra is not to travel extensively, due to transportation conditions. Outside of its usual concerts in New York, Washington, Baltimore and Wilmington, the Orchestra will play only in Pittsburgh, Cleveland, Wheeling and Oberlin. Stokowski has always liked to play for Oberlin audiences. Several years ago he told his manager in arranging the itinerary to leave out Cleveland, if he had to, but not to miss Oberlin. The two Philadelphia Orchestra dates are in December and February. Damrosch and the New York Symphony come for their annual concert on Jan. 18. This symphony concert is always looked forward to by the many Oberlin admirers of Walter Damrosch and his men.

The course for the second semester includes the second appearance of the Philadelphia Orchestra; Augusta Cottlow, the pianist; and the annual May Festival, besides several other concerts not yet booked. The plans of the Musical Union for the Festival are not as yet definitely completed, but it is highly probable that it will have the Chicago Symphony Orchestra to furnish the accompaniment for the choral numbers and to give the usual symphony concert.

FREDERIC B. STIVEN.

Pupils of Claude Warford Heard in Studio Musicale

On Oct. 2 Claude Warford celebrated the opening of his new studios in the Metropolitan Opera House Building with a student musicale, several of his professional pupils, and a few of those who are working into the professional ranks, furnishing the program. Tilla Gemunder sang several Russian songs and Edna Wolverton was heard in a Puccini aria and two songs by Kramer and Woodman, while Margaret Meyer gave songs of Gilberté and Warford. Other students who gave a good account of themselves were Mary Davis, contralto, Kitty Fell and Anna Flick, sopranos. Lola Gillies, contralto, always a favorite, arrived from a professional engagement in time to add Secchi's "Lungi dal caro bene" to the program, and Eliodoro Cervero was roundly applauded for her singing of "Non e ver" and two Spanish folk songs. Mr. Warford plans to present several students in musicales the first Wednesday evening of each month throughout the season.

Russia is coming to the fore in the Liberty Loan drive with a gala concert of all-Russian talent, at Carnegie Hall, on Saturday night, Oct. 19.

Mme. ANNA DE MAKAI
SAERCHINGER
TEACHER OF SINGING
125 East 37th Street, New York
Tel. Murray Hill 991

ELSIE
BAKER
CONTRALTO
226 W. 97th Street, New York
Phone 9811 River

WAR NOT DARKENING PROVIDENCE'S SEASON

Rhode Island City's Clubs Vie with One Another in Red Cross and Patriotic Concerts—Steinert Concert Series to Bring Philharmonic Orchestra—Boston Symphony and Paris Orchestras Also Expected—Teachers Report Large Enrollment of Pupils

PROVIDENCE, R. I., Oct. 1.—In spite of war conditions, the musical outlook for the coming season is excellent and this city will undoubtedly, as in the past normal years, enjoy the benefits which go hand in hand with that essential to human happiness, good music. There will, to be sure, be a curtailment in some ways, but the season as a whole will measure fairly well up to the standard of recent years unless all signs fail.

One excellent reason for optimism is found in the splendid support, during the past season, of the great number of concerts for war benefits as well as those of our regular courses and numerous artist recitals. Music given for patriotic service will, indeed, be the larger part of what we shall hear during the coming winter, and local musicians are showing a 100 per cent interest in everything that may help toward winning the war.

This eagerness to be of service is illustrated by the recent formation of the Liberty Loan Glee Club of 100 male voices under the direction of Loyal Phillips Shawe. Already this club, making a specialty of singing the songs in use by the soldiers, has taken a prominent part in big Liberty Loan rallies and has been of immense service. So great has been the demand from all over the State for the chorus that it will be divided into smaller groups, and, under sub-leaders from its own membership, make its influence felt in various Rhode Island localities. The club soloists are: Willard Amison, Victor Baldwin, Ray A. Gardiner, F. Nelson Lane, Walter Hearne, Thomas Mulgrew and Donald Jackson. During the last week of the drive at the local theaters songs by the club will alternate with the four-minute speakers.

Clubs' Fine War Work

The Community Chorus, also, is slated for valuable war work and will have for its leader this year its former director, John B. Archer. Mr. Archer, recently transferred from Camp Custer, Battle Creek, Mich., to Camp Devens (where he holds the position of song director), comes to Providence for the Sunday rehearsals of the enthusiastic Community Chorus that owes its establishment and success to his initiative. During Mr. Archer's absence the chorus has been under the capable leadership of Elmer Smith.

The University Club, under Director Berrick Schloss, in addition to its two yearly concerts is planning to repeat its big success of last season, when it gave a program for the benefit of the Red Cross. A similar concert in Arctic, R. I., and another for the sailors in Boston were its last season's helpful contributions toward war work.

The various influential women's clubs, the Chopin, Chaminade, Monday Morning, Schubert, McDowell—all these aided during the past season and are looking forward to still greater service during the coming year. And there are still other vocal and instrumental organizations of a permanent character and large membership composed of the pupils of local teachers which have contributed much to patriotic funds such as those under the direction of Arthur Hyde and Henri Faucher.

Arion Club rehearsals, under Dr. Jules Jordan, have already begun, and patriotic works will be given for war benefits as during last season, when two successful concerts were given in the Strand Theater, the organizations benefited being "Our Boys in France Tobacco Fund," the Red Cross and the Knights of Columbus. The club will also continue its concerts in Peacedale, R. I., for similar purposes, and the enthusiasm of its members foretells splendid results.

Thus it may be seen that Providence musical organizations are aiding materially in war work and individual artists are equally active and helpful.

Three Great Orchestras to Come

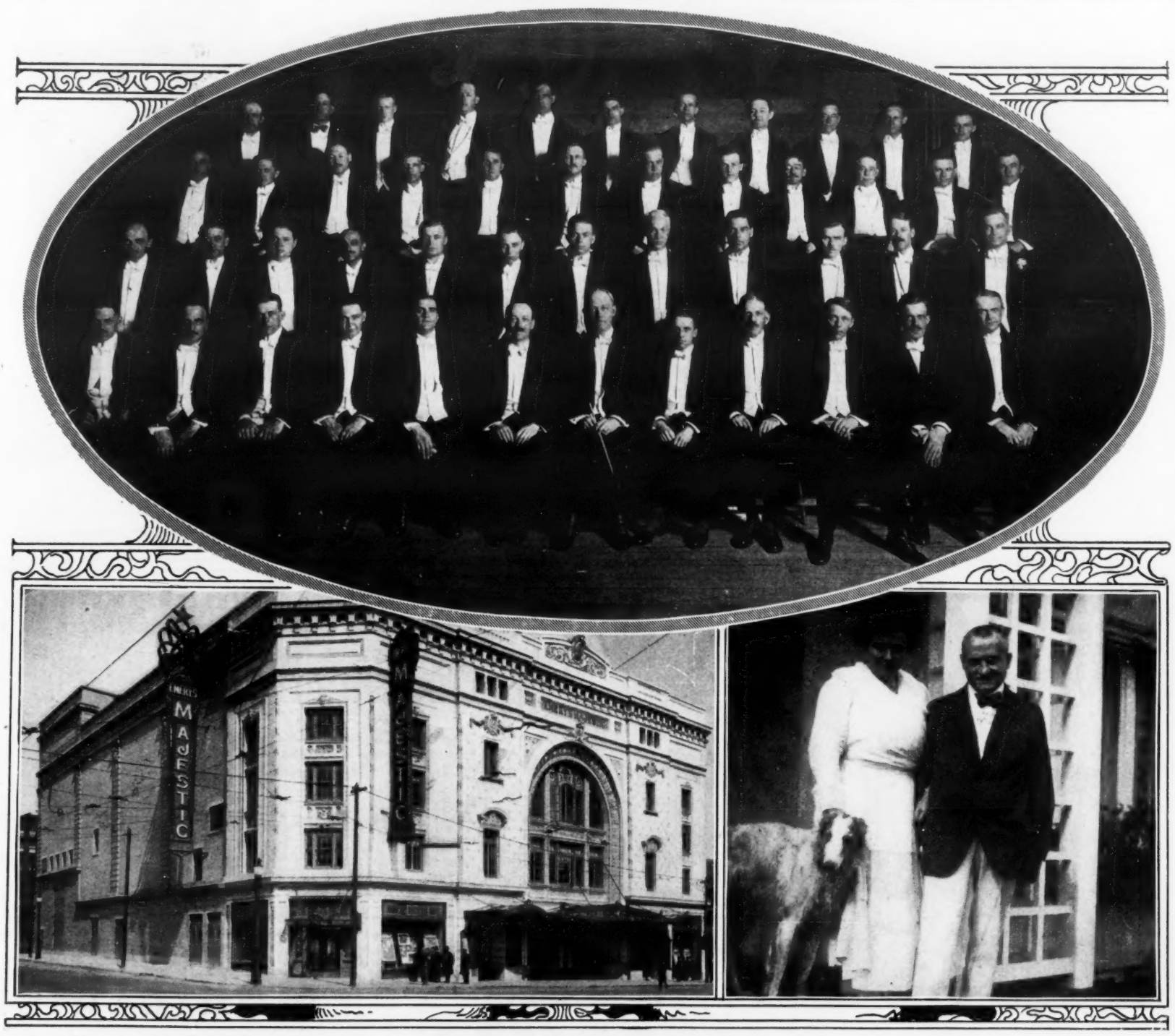
Manager Steinert will, as usual, provide a fine array of artists in the Steinert series, which begins Nov. 10 with a concert by the New York Philharmonic Orchestra at the Shubert Majestic Theater. At the remaining four concerts the artists announced are: Frances Alda, Josef Hofmann, Galli-Curci, Carolina Lazzari and Rudolph Ganz. Cantor Josef Rosenblatt is also billed to appear under Mr. Steinert's management at Fay's Theater Oct. 27.

Although it is rather early as yet for announcements of many important concerts, which may confidently be expected later in the season, there is one in the immediate future from the time of writing which is attracting great interest, namely, the appearance here of the Paris Symphony Orchestra. It will be given in the "Billy Sunday" Tabernacle, the largest place available.

Local teachers are by no means pessimistic over the prospects for a good season. Many report excellent enrollments and, as a sign of continued growth, Providence provides a large and, in the main, very competent list of teachers—so large that it is conclusive proof that among its citizens music is, indeed, a vital necessity.

Until recently the outlook for orchestral concerts in this city during the coming winter was decidedly discouraging, as the Boston Symphony's visits were discontinued after Dr. Muck's refusal to play the National anthem. Steps were immediately taken to revive public interest in our local orchestra, the Providence Symphony, but conditions at the time made success doubtful and the plans were not pushed to completion. Happily, however, the reorganization of the Boston orchestra makes it possible that its concerts here be continued, and it is announced that a series of five performances will be given beginning in November. These visits and the coming of the Paris and the Philharmonic Orchestras insure a splendid foundation for our season of 1918-19.

ALLAN POTTER.



A CLUB, AN AUDITORIUM AND A MANAGER SELECTED FROM PROVIDENCE'S MUSICAL ASSETS

At the top: The University Glee Club. Former director John B. Archer, first row center; present director Berrick Schloss is seated at his right. On the left: The newest Providence theater, now called the Shubert Majestic, in which the Steinert Series of concerts are given. On the right: Albert M. Steinert, manager of the Steinert concerts in Providence, photographed with Yolanda Mérö, the pianist.

Providence's Musical Resources

Liberty Loan Chorus
Providence Community Chorus
University Club
Progressive Clubs
Steinert Concert Series
Many Good Teachers

HENRI FAUCHER
VIOLIN SOLOIST
Instruction in the art of violin playing
Studio
107 Lauderdale Building, 144 Westminster St.
Providence, R. I.

ALMA PETERSON WELCOMED HOME TO MINNEAPOLIS

Singer Greeted as Soloist in Great Song Rally Under Auspices of Civic Music League

MINNEAPOLIS, MINN., Oct. 4.—"Just a word to say why we are here," came through the megaphone to 8000 people assembled Sunday afternoon on the steps of the Institute of Fine Arts and semicircular plaza facing the noble building. Continuing, the voice said: "With the Fourth Liberty Loan drive at hand, the Civic Music League said to those in authority, 'We want to put on a community "sing" as a prelude to the drive.' 'All right, go ahead!' was the response. So here we are, with a chorus of 1000, a grand opera singer from the Chicago Association and the Fourth Minnesota Infantry Band to lead you in the songs you and the boys over there love to sing."

The response was electric. The singing was general and spirited. So was the whistling. So were the cheers and the "tigers." So was the reception of "Minnesota's own Alma Peterson" of the Chicago Opera Association. J. Austin Williams, "sing" leader, held the large body of student singers (from Minneapolis high schools) and the audience well within hand, encouraging by authoritative beat and less formal word of mouth the hearty and sometimes tearful participation.

Following two numbers by the band, John P. Rossiter conducting, Miss Peterson sang Elgar's "Land of Hope and Glory." Appropriate dignity and sincerity contributed to the effectiveness of her appearance. Miss Peterson also sang the verses of "There's a Long, Long Trail," "Over There" and "Keep the Home Fires Burning," with chorus and audience joining enthusiastically in the choruses. These were repeated over and over. "America," "The Marseillaise" and the "Star-Spangled Banner" voiced live, earnest patriotism that promised well for the Liberty Loan. "Onward, Christian Soldiers" was not the less stimulating for striking deep with its stirring spiritual significance and forward urge of noble emotion. The student chorus sang Charles W. Gordon's "Liberty Anthem" and a Liberty Loan version of "K-K-K-Katy."

The combined auspices under which the "Liberty Sing" was arranged included the Minneapolis Liberty Loan Committee, Edmund Pennington, chairman; Woman's Committee, National Council of Defense, Mrs. A. W. Strong, chairman; the Civic Music League, through its community music committee, of which William MacPhail is chairman, and the following members: Ednah F. Hall, J. Austin Williams, T. P. Giddings and J. Victor Bergquist.

The Civic Music League will conduct indoor "Liberty Sings" in the high schools throughout the coming winter.

F. L. C. B.

CONSTANCE and HENRY GIDEON



Folk Songs of the Allies

South and West in January
In America till February 1

Send to 218 Tremont St., Boston, for Illustrated Prospectus



ROLAND W. HAYES

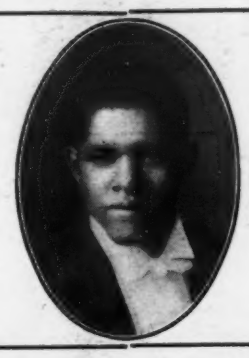
NEW PHONOGRAPH RECORDS

Swing Low Sweet Chariot } Negro Spirituals by
By and By } Harry T. Burleigh
Vesti La Giubba.....Arioso from Pagliacci

CAN BE PLAYED ON ANY DISC TALKING MACHINE

Sold by Roland W. Hayes Phonograph Records
130 Boylston St., Boston

Send for catalog with list of agents throughout the U. S.



ROLAND W. HAYES

TENOR

RECITALS—CONCERTS—ORATORIOS

Carnegie Hall, New York.....Nov. 2
Symphony Hall, Boston.....Nov. 21

Engagements Booking for Continental Tour 1919

Detroit, Jan. 17
Chicago, Jan. 30
Los Angeles, Mar. 21
Kansas City, Mo., Jan. 24
Portland, Ore., Mar. 7
Salt Lake City, Apr. 4

For Terms and Dates address
Roland W. Hayes, 3 Warwick St., Roxbury, Mass.

FÉLIX FOX

PIANIST



AVAILABLE FOR

CONCERTS and RECITALS

Management: A. H. Handley
160 Boylston St. Boston, Mass.



Loyal Phillips Shawe —Baritone— Hotel Hemenway Boston, Mass.

MR. and MRS. H. AUGUSTINE SMITH

BOSTON UNIVERSITY, BOSTON, MASS.



DIRECTOR

LECTURE RECITALS

ON

Musical Ministry to Church and Community Worship and Hymnody—Religious Drama Choirs and Church Music

Malden Festival Chorus - - - 800 Singers
Boston University Chorus - - - 500 Singers
Worcester Community School - - 300 Singers
Junior Choir Clinics - - - - 250 Singers



SOPRANO-PIANIST



STANISLAO
GALLO

Head Instructor of the School for Bandmasters and Players at the New England Conservatory and

CONDUCTOR OF GALLO'S BAND

20 Oakview Terrace, Jamaica Plain, Mass., or New England Conservatory, Boston, Mass.

D. HENDRIK
EZERMAN

SOLO PIANIST

Fuller Building, 10 South 18th St.
Philadelphia

EZERMAN PIANO RECITAL

"Mr. Ezerman irrefutably proved himself master of modern pianism."

Philadelphia Evening Ledger.

"It seems like a hopeless task to express the passion and despair of the Love Death on the piano, but Mr. Ezerman's interpretation called forth almost as much admiration from Wagner lovers as a complete orchestra could."

Philadelphia Evening Bulletin.

"The audience was spellbound with his brilliant performance and the ovation that he received was justly given."

Evening Call, Bethlehem, Pa.

MARIE NICHOLS

VIOLIN SOLOIST and TEACHER

Address
609 PIERCE BLDG., BOSTON
Mondays and Thursdays

Telephone: Back Bay 5145-R
or
162 Riverway, Boston—Telephone: Brookline 1470





CHARLOTTE WILLIAMS **HILLS**

SOPRANO
330 Clinton Road, Brookline, Mass.

EDITH LYNWOOD WINN

Teacher of Violin and Ensemble Playing

SPECIAL COURSES for TEACHERS

Leading Exponent Ostrovsky Hand Culture

Huntington Chambers, Boston, Mass.

JOSHUA PHIPPEN

Steinert Hall
162 Boylston St., - - Boston

PIANIST
ORGANIST
COMPOSER
TEACHER

UNIVERSITY EXTENSION SOCIETY

ARE YOU A MEMBER?

READERS OF MUSICAL AMERICA ARE
THE UNIVERSITY EXTENSION KIND OF PEOPLE

LECTURES, FORUMS AND RECITALS

BY

Bainbridge Colby, of the Shipping Board; Abram I. Elkus, Ambassador to Turkey; William H. King, U. S. Senator from Utah; A. Mitchell Palmer, Alien Property Custodian; Guy Stanton Ford, Committee on Public Information; P. P. Claxton, U. S. Commissioner of Education; Vernon Kellogg, Assistant U. S. Food Administrator; Stephane Lauzanne, Lieutenant, French Army; Editor of "Le Matin"; Arthur Hunt Chute, Captain, First Canadian Contingent; Author; E. M. Roberts, Ace, Lieutenant, Royal Flying Corps; Alfred Noyes, The English Poet; Norman Angell, English Publicist and Author; John Kendrick Bangs, just returned from France; Charles F. Aked, Clergyman and Author; Edward Howard Griggs, Author and Educator; Earl Barnes, Author and Educator; George Earle Raiguel, Publicist, just returned from the Front; Janet Richards, Publicist; Mme. Adele Bowne Kirby, Late Soprano of the San Carlo Opera Company, Naples; Charles Zueblin, Publicist and Author; Francis Wilson, Actor and Dramatist; E. M. Newman, just returned from England, France and Italy; Ernest Thompson Seton, Naturalist; and many others.

For further information, address UNIVERSITY EXTENSION SOCIETY, 730 WITHERSPOON BUILDING, PHILADELPHIA. William K. Huff, Secretary

JOSEPHINE KNIGHT

Vocal Instruction

STUDIOS 4 Haviland St., BOSTON
317 Day Bldg., WORCESTER

JOHN A. O'SHEA

Teacher of Singing and Concert Organist **Steinert Hall, Boston**

A. M. KANRICH — Music Service Company — P. M. PAULSEN

218 Tremont St., Boston, Mass.

DUPLICATING AND MULTIGRAPHING

Music of Every Description

Transposing, Copying, Orchestration, Vocal and Piano Arrangements.

MME. ELVIRA
LEVERONI

Contralto

Formerly of Boston and Covent Garden Opera Cos

Address: 120 Boylston St., Room 1011, BOSTON

Cincinnati's Music Withstands the Shock of War

Ysaye to Feature American Works on Symphony Programs—A. F. Thiele Becomes Manager of the Orchestra, Succeeding Kline Roberts, Who Resigned to Enter Federal Service — Conservatory and College Have Heavy Enrollments, Despite Dearth of Male Students—Clubs and Choruses to Keep Up Concerts as Always

CINCINNATI, OHIO, Oct. 10.—This old and famous music center is, according to the opinion of most of the local musical profession and those interested in the art in a financial way, looking forward to an unusually prosperous season. As to the increased taxation on entertainment admissions there are some who claim the attendance will fall off to a considerable extent; others have a contrary view of the situation. However, it has, as far as noticeable, had no influence upon the plans of our local managers and musical organizations as far as their plans for the present season are concerned. Activities have gone even beyond this point, for the May Festival Chorus has recently taken up its rehearsals for the next May festival, which does not take place until May, 1920. No wonder that this organization with such long and thorough preparation always manages to reap the high honors it does during each biennial festival.

Of course, as usual, the chief musical interest this season will be directed especially in the direction of the Cincinnati Symphony Orchestra.

In this connection the newest feature is the installation of A. F. Thiele of Dayton, Ohio, as manager, succeeding Kline Roberts, who recently resigned to enter the Government service in a confidential division of the Intelligence Department. Mr. Thiele has had wide managerial experience and has accomplished much in helping to raise the artistic standard of Dayton. He was head of the Dayton Symphony Association and brought many famous artists and orchestras to that city.

Ysaye, the new conductor, has become exceedingly popular here in consequence of his fine work during the last few concerts of last season as well as to his mastery of his immense forces during the May Festival last spring. Cincinnati is most anxious to become more closely acquainted with the interpretations of orchestral works by the famous Belgian violinist and conductor, and the latter seems just as anxious to show his versatility to us in giving us his versions of the works of all recognized great schools of composition from Palestrina down to the most modern creations. Nor will our native American creative artists be neglected; in fact Ysaye intends to give them a place of honor upon this season's programs, proclaiming that he is more than willing to perform any composition of American origin, that strikes him as being fit for this distinction. He is highly pleased with the American works which he has so far had the opportunity to examine. Belgians, Frenchmen, Italians, Russians and even Englishmen, not to speak of the classicists and the Americans, are all to be represented. Among the works forecast appear an extraordinary number never before heard here.

Accordiing to the preliminary announcement of the Symphony Association the following soloists will appear: Hulda Laschanska, Margaret Matzenauer and Riccardo Stracciari, singers; Harold Bauer, Alfred Cortot, Mischa Levitzki and Ethel Leginska, pianists; Jacques Thibaud, Mischa Elman, Leon Sametini and Emil Heermann, violinists, and Karl Kirksmith and Maurice Dambois, 'cellists.

There is great optimism regarding the eventual artistic and financial outcome of the season rampant among the managerial end of the orchestral management, an optimism which is shared by the general music public. Surely this optimism seems fully justified after last season's numerous experiences with guest conductors. For this season Cincinnati has obtained that one of these stars, who certainly made the greatest impression upon his hearers at the time.



Adolph Hahn
Conductor Orpheus Club.



A. F. Thiele,
the New Manager of the Symphony Orchestra



J. Herman Thuman
Manager of Concerts



Mary Davis-Hahn
President Matinee Musical Club of Cincinnati.



On the right: Julius Sturm, principal 'cellist; Eugen Ysaye, conductor, and Emil Heermann, concert master of the Cincinnati Orchestra.

Roberts Presents Famous Stars

Of our local managers, Kline Roberts, also business manager of the Symphony Orchestra, and J. Herman Thuman will again be in the field each with several first class attractions. The following artists will be brought here by Mr. Roberts: Galli-Curci, John McCormack and Rudolph Ganz, the latter to assist Ysaye in a violin recital. The combination looks good and Roberts expects to clean up artistically and financially. His experience during the past few years with McCormack has proved highly gratifying to the energetic young manager. Other famous artists to appear will be: Joseph Rosenblatt, the Jewish cantor, Heifetz and Pablo Casals, the Spanish 'cellist, who is a big favorite here. On Dec. 4 the Paris Conservatoire Orchestra under the direction of Messager will be heard.

Clubs Are Active as Ever

Our various musical clubs are looking forward to a brilliant musical season, thus repeating their successes of recent years. Especially to be mentioned is the Matinee Musical Club, which is under the efficient and inspired presidency of Mary Davis Hahn, one of our most able and devoted musicians, always ready to sacrifice in the cause of art. Owing to her interest in the club and her devotion to the cause the Matinee Musical Club has reached and is maintaining its high position.

The plans for this season are at the time of this correspondence not fully matured, but will follow in general those of former seasons. Negotiations with five of the leading artists are pending and two are definitely engaged. Mabel Garrison, soprano, will open the season with a recital early in November, and will be followed by Mlle. Novaes, the Brazilian pianist.

Mrs. Hahn, who has been president of the club for eight years, has just been re-elected. The club has at the present time a waiting list of nearly five hundred applicants for membership.

Orpheus Club Undaunted

The Orpheus Club, the well-known male chorus organization, announces its 27th season of concerts, in spite of the fact that almost one-third of its active members is in the military service of the country. Considering, however, that its active membership numbered well over one hundred singers, there will still be a substantial body left, which ought to be able to handle the programs in the same fine style for which the club has ever been noted. The Orpheus is Cincinnati's oldest and most efficient male choral organization. Adolph Hahn, one of the most popular local musicians, was last year chosen as associate conductor, but has now been elected as permanent leader. Rehearsals for the first concert in November are now under way. An interesting set of programs has been mapped out.

Although our leading musical schools have certainly felt the ravages of war in losing a considerable portion of their male students, yet this seems to have been more than made up in the additional number of registrations on part of young female devotees to the art, so that the future is looked forward to with considerable confidence, both financially and artistically.

Ysaye's Master Classes

The Conservatory of Music has made the announcement that Eugen Ysaye has been engaged to take charge of a number of master classes for violinists. As the name given the classes signifies, they will be for highly talented and advanced students only. It is also stated that they will be held upon the so-called Liszt plan, that is to say, the instruction will be more upon the collective than upon the individual instruction plan. Among the acquisitions made to the faculty of the Conservatory of Music are Carl Kirksmith, the new first 'cellist of the Symphony Orchestra; Marguerite Cegemiller, vocal teacher, and Albert Berne, vocal teacher.

The enrollment at the College of Music is most gratifying in spite of the fact that far over fifty of the male students have joined the military force of the country and are now either in training or upon European soil. Their defection has been more than made up by the large number of girls that have entered the institution to complete their musical education. All the instructors report their classes exceptionally well filled.

Mme. Tecla Vigna and Grace Gardner, who are both now teaching privately, as well as Minnie Tracy, claim that their outlook for the year looks bright indeed and promise Cincinnati some splendid results in their efforts to increase the number of serious aspirants for vocal honors. There is perhaps no other city, taking its size into consideration, that can boast of such a host of musically active peopie as Cincinnati. Yet each and every member of this host seems to look upon the new season with extremely hopeful eyes. Many even predict wonderful developments in the way of unheard of success. Be that as it may, there is certainly according to the present outlook no reason for pessimism.

There are many more individuals and organizations in Cincinnati that certainly would deserve mention, but it would require much more space and time than your correspondent has now at his command. Suffice it to say that Cincinnati owes its present reputation as a musical center of the highest rank to them and their predecessors as well as to the many generous hearted citizens who have never hesitated to make sacrifices when necessary, and there were many of them, and correspondingly great are the results obtained. Their work is not only for the present, and the coming years will prove that their labor was as much for the coming generations as for the present one—that Cincinnati will for years to come rank as one of the leading music centers of the country.

LOUIS G. STURM.

GANAPOL SCHOOL
of Musical Art
Detroit, Mich.
An Institution of National Prominence
Faculty of 50 Teachers
Boris L. Ganapol, Director

JOHN BLAND TENOR
MASTER OF CALVARY CHOIR
— VOICE —
STUDIO: 20 East 23rd Street New York

HENRY I. MYERS
Composer-Accompanist
Songs include, "Hushed Are the Winds", "The River Is Free", "She Is Going", and many others
Telephone, Columbus 1405. 50 WEST 67th ST.



ANNA FUKA-PANGRAC

MEZZO-SOPRANO

Pianist
Accompanist
Organist

Concert — Oratorio — Instruction

Available Season 1918-19

Studio:
Carnegie Hall New York

MADAME MELBA



SEASON 1918-19

GERALDINE FARRAR



Available for Concerts in October, 1919

ARTHUR HACKETT
AMERICAN TENOR



Song Recitals, Concerts, Oratorio and Joint Concerts with Rosita Renard

ROSITA RENARD
CHILEAN PIANIST



Concerts, Recitals and Joint Concerts with Arthur Hackett

DIRECTION C. A. ELLIS
80 Boylston Street, Boston, Mass.

LAVINIA
DARVÉ
LYRIC SOPRANO
CONCERT—OPERA
160 Claremont Avenue New York
Telephone Morningside 6980



WYNNE
PYLE
PIANIST
Haensel & Jones
Æolian Hall
New York

OSCAR SAENGER

"One of the most widely known and successful vocal teachers in the world"

Assistant Teachers:

Martha Falk-Mayer
Emily Miller
Helen Chase Bulgin
Willis Alling

Mlle. Sara Margel — French
Sig. F. A. M. Maggioli — Italian

Miss Elizabeth Rothe
Dancing

M. Jacques Coini
Director Opera Classes



Address:
L. LILLY, Secretary
6 East 81st Street, New York City

TELEPHONE 687 LENOX

HELEN WEILLER AMERICAN CONTRALTO
CONCERT AND ORATORIO
Address: 147 Bainbridge Street, Brooklyn, N. Y.
Telephone Bedford 564

Ambitious Year Is Planned for St. Paul

Music-Lovers Will Hear Campanini Forces and San Carlo Opera Company in Addition to Twelve Concerts by Minneapolis Symphony Orchestra and Recitals by Famous Artists—Schubert Club Has Elaborate Program in Which War Work Is Conspicuous—Special Programs to Be Given by Music Department of Public Schools

ST. PAUL, MINN., Oct. 12.—Broadly speaking, and in the abstract, those factors responsible for music and musical patronage, as observed in St. Paul in retrospect, and further pointed out in the prospectus for the season, may be found in the demand for the best and indifference toward the mediocre. Local pride enters little, if any, into the patronage of an undertaking. An artist, a manager, an institution, seems to be judged on its merits, or his, according to the light of the judge as an individual, or en masse. This rigid adherence to standard stimulates the local manager to present only those attractions of known and unquestioned artistic value. Only these seem to be able to draw the musical public, and only these, so it seems, are able to "get over" with the general public.



Mrs. Warren S. Briggs,
MUSICAL AMERICA'S Representative in St. Paul

With but few exceptions, musical attractions will not be offered this season on a speculative basis. "Art for art's sake and, better yet, "art for life's sake," in civic or national affairs are, for the most part, the ruling passions with those identified with the city's musical activities. Institutions standing primarily and conspicuously for these objectives are the St. Paul Institute, Charles W. Ames, president, bringing the Minneapolis Symphony Orchestra for a series of fortnightly concerts; the Schubert Club, with its series of artists' recitals and broad constructive work in education, philanthropic and war service departments; the music department of the public school system.

An exceptional factor in encouraging civic musical undertakings is St. Paul's Municipal Auditorium, seating from 3,000 to 10,000 persons, according to the expansion called for. Here it is that three municipal concerts will be given by Albrecht's Concert Band, Snyder's Band and Marlowe's Band, with assisting soloists. Here it is that Emil Oberhoffer will conduct the Minneapolis Symphony Orchestra in twelve symphony concerts; here it is that Hiram D. Frankel, backed by C. O. Kalman, will present the Chicago Opera Association in a short season; here it is that the Schubert Club will present Mabel Garrison in a recital, with 2,000 high school children as its guests, and again, Christine Miller Clemson in the entertainment of as many soldiers on New Year's Day.

The Chicago Opera Association will open the musical season on Oct. 16, when Cleofonte Campanini will direct his forces in a production of "Thaïs," with Mary Garden, Forrest Lamont, Constantin Nicolay, Georges Baklanoff, Anne Sullivan and complete cast. "The Barber of Seville" will be presented the following evening with Amelita Galli-Curci, Fernando Carpi, Vittorio Arimondi, Riccardo Stracciari, Octave Dua, Louise Berat and cast. The prices are high, but the sale indicates no narrow conception of conservation in matters operatic. Mr. Kalman and Mr. Frankel will also present the Paris Conservatory Orchestra on Nov. 28.

The symphony season opening date comes next in chronological order. On Thursday, Oct. 24, Carlo Liten will appear with the orchestra. The St. Paul dates and soloists continuing in the series are as follows:

Saturday, Nov. 9, Frances Alda; Thursday, Nov. 21, Mischa Elman; Thursday, Dec. 5, Guiomar Novaes; Thursday, Dec. 19, Eddy Brown; Thursday, Jan. 2, Mischa Levitski; Thursday, Jan. 16, Riccardo Stracciari; Thursday, Jan. 30, Arthur Hackett; Thursday, Feb. 13, Toscha Seidel; Thursday, Feb. 27, Povla Frijsh; Thursday, March 13, Rudolph Ganz; Thursday, March 27, John McCormack.

Varied Activities of Schuberts

The Schubert Club, Mrs. Warren S. Briggs, president, announces a succession of twenty-five dates marking its central activities. Four artists' recitals are of the number: Mabel Garrison on Oct. 29; Arthur Shattuck, Dec. 10; Christine Miller Clemson in recital for the soldiers, Jan. 1; Isolde Menges, Jan. 28.

Opportunities for musical expression by artist and student members will be supplemented by studied consideration of subjects of live, present-day interest, including:

"American Friends of Musicians in France," "The MacDowell League," "The Musical Alliance of the United States," "The American Artist To-day," "Municipal Music," "Some Song Leaders and Their Work," "Music in the Schools."

The Schubert Club Music School will be extended to include several branches in different sections of the city for the accommodation of those wishing musical instruction who are unable to pay regular studio rates. The enrollment promises to exceed that of last year, when 240 lessons a month were given. The community singing propaganda will be continued throughout the season's program. A students' professional service bureau will be sustained. Civic and private relief organizations, industrial and corrective institutions will be served in the ministry of good music as desired.

A specially appointed War Service Committee, with Mrs. James Schoonmaker, chairman, will work for the accumulation of a Relief Fund to be administered by "The American Friends of Musicians in France"; for the entertainment of soldiers in and out of camp on occasions self-arranged and in co-operation with local war organizations; for assistance of the National Phonograph Records Recruiting Corps, and for the furtherance of the "Music will help win the War" propaganda.

Officers for the present season are:

President, Mrs. Warren S. Briggs; vice-presidents, Mrs. C. E. Furness, Mrs. C. L. Hilton, Elsie M. Shawe; secretaries, Mrs. C. A. Guyer, Mary Willard, Mrs. G. C. Bookstaver, Esther Pine; treasurer, Mrs. L. C. Jefferson; librarians, Mrs. J. W. Thompson and Mrs. Emil Traeger; federation and guest secretaries, Mrs. M. W. Downs and Mrs. A. O. Eliason. Heads of committees are: Program, Aurelia Wharry; active section, Mrs. H. L. Mundy; students' section, Mrs. C. A. Guyer; associate section, Alice Andrews; active membership, Margrethe Pettersen; education, Mrs. H. C. Palmer; Music School, Helen Fillebrown; philanthropy, Jean Ellerbe; American music, Mrs. D. F. DeWolf; community music, Mrs. W. H. Kindy; students' bureau, Mrs. C. A. Guyer; war service, Mrs. James Schoonmaker; reception, Mrs. E. A. Jaggard; house, Mrs. W. P. Plant; printing, Carolyn Punderson; advertising, Mrs. S. G. Harris; pianos, Mrs. E. M. Jones; by-law, Anita Furness; auditing, Cornelia Lusk.

Plan Christmas Song Festival

The National Patriotic Song Committee, represented in St. Paul by Leopold G. Bruenner and committee, is following up its initiative in establishing community singing in the parks, and marching-singing units in parades by the formation of a large chorus to march in the streets and sing patriotic songs during the Fourth Liberty Loan drive. It also will give a song festival during the Christmas holidays. As an outcome of Mr. Bruenner's work on this committee, he has been appointed by the Minnesota Commission of Public Safety as State Organizer of Liberty Choruses. The interest manifested is intense and promises well for music and patriotism in the State of Minnesota. The committee consists further of Mrs. Warren S. Briggs, Elsie M. Shawe, Emily Grace Kay, Grace Whitridge, Harry Sargeant, Wm. Burrows, Alfred Soucheray and G. B. Wollan.

R. Buchanan Morton, organist at the House of Hope Church, has made the beginnings toward the formation of a choral society on a broad basis calculated to enlist the support of the Schubert Club, the Association of Commerce and other local bodies of influence. It is Mr. Morton's intention to produce the larger choral works, "Elijah," "St. Paul," and Bach's "St. Matthew Passion." The co-operating of the House of Hope Church in furnishing rehearsal room and moral support in more than the ordinary measure points to realization and stability in the undertaking.

The music department of the public schools, Elsie M. Shawe, supervisor, is preparing a series of programs to be presented during the convention of the

[Continued on page 180]



PROMINENT IN ST. PAUL'S MUSICAL LIFE

No. 1—Hiram D. Frankel, local manager of the Chicago Grand Opera Company. No. 2—Aurelia Wharry, chairman of Program Committee of Schubert Club. No. 3—Leopold G. Bruenner, chairman of the St. Paul division of the National Patriotic Song Committee, and State organizer of Liberty Choruses. No. 4—Mrs. James Schoonmaker, chairman of the War Service Committee of the Schubert Club. (Photo © by Harris & Ewing.) No. 5—R. Buchanan Morton, who is organizing a Choral Society for the presentation of oratorio on a large scale. No. 6—Mrs. Agnes M. Fryberger of Minneapolis, president of the music department of the Minnesota Education Association convening in St. Paul.

Powers in St. Paul's Music

St. Paul Institute, bringing Minneapolis Symphony Orchestra in series of 12 concerts
Kalman and Frankel, bringing Chicago Opera Association and Paris Conservatory Orchestra
L. N. Scott, bringing San Carlo Opera Company
The Schubert Club, presenting series of artists' recitals in a prospectus of 25 musical events, and conducting educational, philanthropic and war service
National Patriotic Song Committee, conducting community singing propaganda
Public School Music Department in elaborate program of timely activities
E. A. Stein, presenting Galli-Curci in recital

ELDORADO

Words by Edgar Allan Poe Music by LEOPOLD BRUENNER

Sung by Mme. Louise Homer and Mr. Cecil Fanning

Published by THE JOHN CHURCH CO.

AURELIA WHARRY

SOPRANO

RECITALS AND VOCAL INSTRUCTION

Soloist—First Church of Christ, Scientist
Soprano—Mount Zion Temple Quartet
Residence Studio, 1726 Summit Ave., St. Paul, Minn.
Minneapolis Studio, 4 Metropolitan Music Bldg.

Ambitious Year Is Planned for St. Paul

[Continued from page 179]

Minnesota Education Association meeting in St. Paul, Nov. 6, 7 and 8. At the first of the general sessions to be held in the Municipal Auditorium, the Grade School Orchestra of fifty pieces will participate, also a chorus of 300 children in a group of songs, and with the audience in mass singing of war songs. Another general session, marked by the appearance of Ex-President Taft, will give place to a musical pageant picturing the advance of the present war and the great part America is playing in it, by high school and grade pupils and combined high school orchestras. An open meeting will provide the occasion for community singing on a splendid scale. Seven thousand persons will be led by Miss Shawe in a program of patriotic and folk songs, accompanied by school orchestras.

Mrs. Agnes M. Fryberger, president of the music department of the Association, announces a program of distinctive and original quality for its special sessions that are of particular value from the standpoint of the educator, technically considered.

The Belgian Relief Fund will be benefited by a musical program, including a presentation of Gaul's "Joan of Arc," by participants drawn from the music department of the public schools, with the assistance of professional soloists, on a date in November. Later in the month the Grade School Orchestra will assist in a Thanksgiving program in the Auditorium.

A second opportunity for hearing Mme. Galli-Curci this autumn is offered by E. A. Stein, who will present the artist in recital, with Homer Samuels at the piano, in the Auditorium, Nov. 6.

Four Performances by San Carlo

L. N. Scott of the St. Paul Metropolitan Theater is another conspicuous figure in the opera field. He will present the San Carlo Opera Company in répertoire for four performances on Dec. 16, 17 and 18. The combined interests of Mr. Scott and Fortune Gallo in bringing good opera within the possibilities of those unable to pay the prices asked by other managements make for good feeling, extended familiarity with operatic composition and presentation, and good business.

Community music as a war measure is conducted at all leading places of musical entertainment, through full co-operation of managerial agencies and local war organizations, or through individual initiative of clubs and persons. The pace set by the Schubert Club last year when, against some odds, community singing was insisted upon as a feature at every one of its twenty-six gatherings, has been followed by the adoption of the custom in practically all clubs and institutions of the city, public and private.

Among the individuals participating in war work to a notable degree is Aurelia Wharry, chairman of the program committee of the Schubert Club. She will sing at the Auditorium in connection with the opening of the Liberty Loan drive and contribute freely to the entertainment of Uncle Sam's boys in adjacent training camps.

FLORENCE L. C. BRIGGS.

SELMA (ALA.) ORGANIZES COMMUNITY CHORAL AND ORCHESTRAL FORCES

New Organization Formed to Centralize Civic Music—Musical Study Club May Present Artists' Series Again

SELMA, ALA., Oct. 5.—For the pure pleasure of "doing things" nothing can equal living in a tiny city. If we need a soloist for any occasion we call upon our best singer, pianist or violinist, one who, in a metropolis, would be replaced by a Caruso, a Bauer or a Heifetz. If we need an orchestra everyone who can play a fiddle or toot a horn feels it his duty to report for practise.

Selma's Musical Status

New Community Orchestra
Community Singing
Music Study Club
Choral Club
Public School Music Courses

Think of the joy of doing, of giving of one's best! The effect upon the audience is, on the whole, good. Our efforts are accepted in much the same spirit as they are given. And then, too, the personal element often compensates for the lack of musical perfection. "Is that Dr. Smith's daughter—the druggist on Main Street? I didn't know his girl was old enough to play with the orchestra."

The most interesting feature of Selma at present, from a musical standpoint, is its Community Singing. We have had Sings in the past, but never, heretofore, an organization just for this purpose. This summer there was established here a local branch of the National Patriotic Song Committee, with Mrs. August Rothschild, chairman; Mrs. L. K. McVoy, vice-chairman; Mrs. L. H. Baker, secretary and treasurer. Louis Benish and O. K. Erhart are the directors. The sings were at first held on alternate Sunday afternoons, but in response to popular insistence this was changed to every Sunday, and the result in enthusiasm has amply justified the effort.

The people have responded with patriotic fervor. The appeal of these sings to the individual has been a revelation to many of us who watch the same people come, week after week, and also many new faces, as the movement grows in power and interest. It is planned to continue these Sings throughout the winter.

The Community Orchestra has been recently organized, just for these meetings, but the demands for its services for other patriotic and civic purposes have been so numerous that one wonders how Selma ever managed without it. Its services are entirely gratuitous, as is, in fact, every service connected with the Community Singing.

Just a word or two about our directors. Mr. Benish is that rara avis—a combination of discriminating musician, energetic business man, able politician and all 'round "good fellow." Mr. Erhart is one of the flautists of the Community Orchestra, when he is not engaged in directing. He, too, is a successful business man—can tell you all the vagaries of the "fleecy staple," and still have time for many other matters, such as hiking with his patrol of Boy Scouts or leading the Boy Scout Band. This band is a splendid organization, and recently performed most creditably at the celebration of Registration Day. You must hear about this celebration, as it was a gala event. It was arranged by the Woman's Committee of the Council of Defense, and was in the nature of a Sing, with the addition of several four-minute speakers. Prominent among these was Lieut. Robert Grayson, U. S. N. The Community Orchestra accompanied the audience. A splendid cornet solo was given by F. E. Meyer, his last appearance before leaving to join the colors. A double quartet of women's voices was most effective. The Sing was held in the open, and at its conclusion a bevy of airplanes from Taylor Field, Montgomery, did various stunts over the gathering, giving an additional thrill to the occasion.

The Music Study Club has resumed its activities. This organization is the chief factor for musical development in our city. An important activity of the Music Study Club is the artist series—three, sometimes four artist concerts annually.

Mrs. W. C. Ward is president of the club, and, as she held this office some years ago, her re-election was a well merited tribute to her ability. Other officers are Mrs. Kent Coe, vice-president; Miss Benish, recording secretary; Mrs. Joseph Dunglinson, corresponding secretary; Miss Thomas, treasurer; Miss Bill, auditor; Mrs. Eugene Morrison, librarian; Mrs. August Rothschild, State Federation secretary. These women, with the addition of Mrs. L. K. McVoy and Mrs. John Creagh, form the Executive Board of the club, to decide all matters of importance, such as what artists shall be engaged for the series.

It has been found more advantageous to make arrangements for these concerts as opportunities offer, instead of booking at the beginning of the season, so at present writing cannot say positively just what attractions will be offered. However, the first will probably be the French Military Band some time in December. It behooves the Music Study Club to select its attractions with the greatest care, as the course has subscribers in all the small towns in the neighborhood, to whose musical education these concerts are the chief contributors.

A branch of the Music Study Club is the Junior Music Club. This club does excellent work among the younger element, giving its active members the stimulus of each other's approval or criticism, and affording the associate members the opportunity of hearing good music rendered by their colleagues. It also gives to both classes of members the advantage of attending the Artist Series at a nominal expense.

The Choral Club is one of our finest institutions. It was founded and is directed by Edward G. Powell, one of our most capable singing teachers, a splendid leader and a thorough musician. Frank Ormond is president of the club; Mrs. C. C. Ritter, vice-president. Miss Annie C. Bill is the efficient accompanist. The personnel of the club includes some sixty members, the male element being sadly depleted owing to present conditions. It is the policy of the club to give, each year, one big public performance. As yet nothing definite has been decided on for this year. Sometimes an oratorio is given.

Anna Creagh has been for several years a most capable supervisor of music in the public schools, and the young people of the town owe a great debt to her painstaking care and untiring energy and ability. She it was who organized the High School Chorus and the High School Orchestra, which furnishes such excellent practise for our embryo musicians. Miss Creagh resigned her position with the schools this season to enter upon a business career, but has accepted a position as leading soprano in the Temple Choir. Gertrude Early of Chicago is Miss Creagh's successor. Miss Early is a violinist of ability.

Selma has no dearth of music teachers. We can recall, at the moment, something over a dozen piano teachers, perhaps half that number of vocal teachers, but only half again that number of violin teachers. This includes, of course, only the really good teachers. All are kept busy, with a full year ahead of them.

Each of the larger churches, some seven or eight, has its own particular organist. The choirs, alas! are in rather a chaotic state, so many of the members having left for the service.

MRS. AUGUST ROTHSCHILD.



PROMINENT IN SELMA'S MUSICAL SEASON

No. 1—Anna Creagh, former supervisor of Music in Public Schools. No. 2—Mrs. August Rothschild, chairman Patriotic Song Committee and MUSICAL AMERICA'S representative in Selma. No. 3—Mrs. W. C. Ward, president of Music Study Club. No. 4—O. K. Erhart, director Community Songs. No. 5—Mrs. C. C. Ritter, vice-president of Choral Club. No. 6—Mayor Louis Benish, director Community Sings.

Maggie Teyte, soprano, and George Copeland, pianist, will give a concert at Æolian Hall on the afternoon of Friday, Oct. 25, for the benefit of the Permanent Blind Relief War Fund for Soldiers and Sailors of the Allies.

CHICAGO'S PROMINENT MUSICIANS, TEACHERS AND SCHOOLS

ETHEL BENEDICT
DRAMATIC SOPRANO
609 Fine Arts Bldg. 'Phone Wabash 8988

THE LEILA A. BREED STUDIOS
523 Fine Arts Bldg.
Harrison 3766

HANNA BUTLER
SOPRANO
512 Fine Arts Bldg. Wabash 4870

CHICAGO CONSERVATORY
WALTON PERKINS, President
9th Floor Auditorium Bldg. Wabash 9007

SELMA GOGG
SOPRANO
CONCERT—ORATORIO
821 Kimball Bldg. Harrison 3766

HERBERT GOULD
BASSO-BARITONE
523 Fine Arts Bldg.

HENIOT LEVY
CONCERT PIANIST—TEACHER
Kimball Bldg. 'Phone Wabash 5388

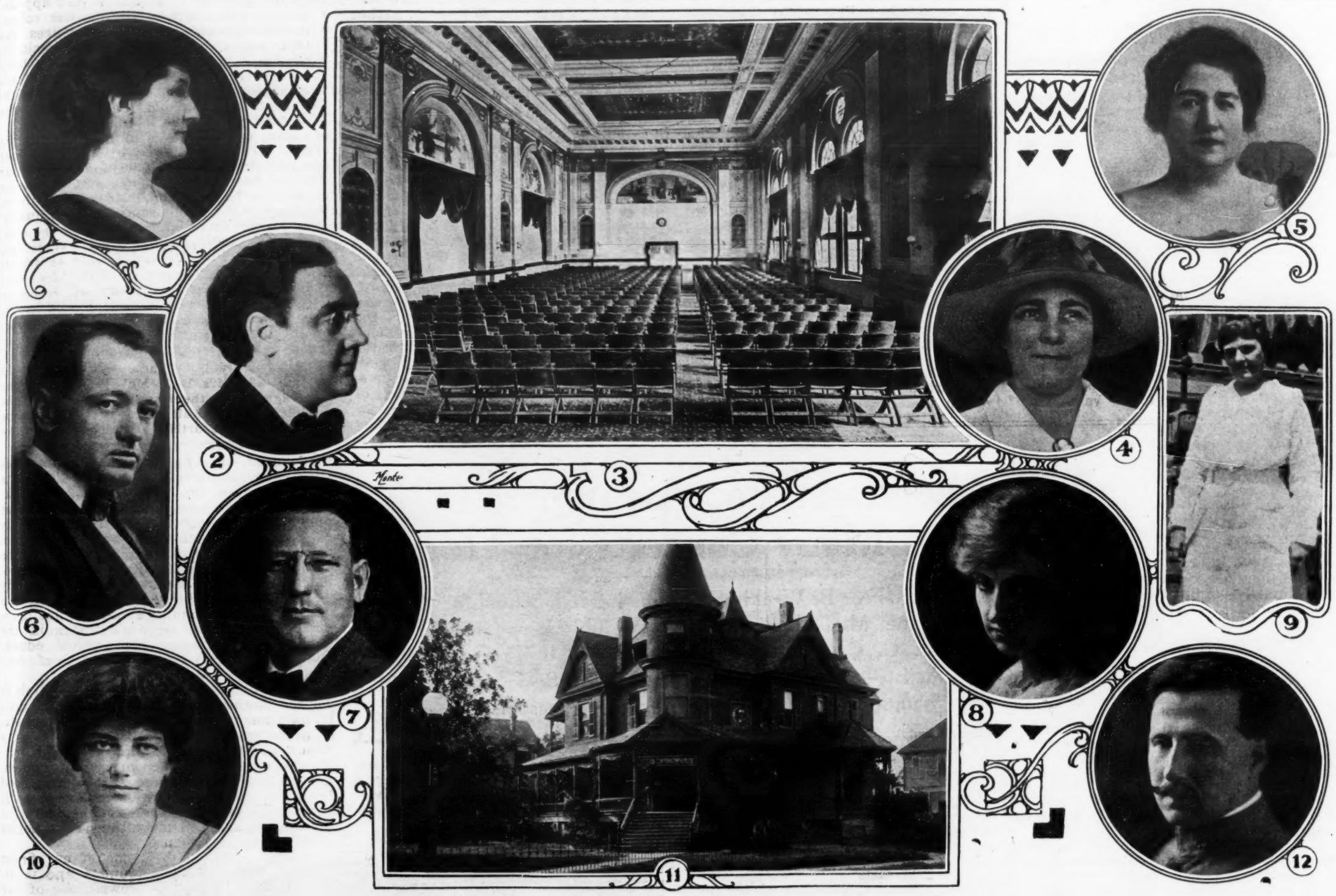
LABARTHE PIANOFORTE SCHOOL
ALBERT LABARTHE, Director; ILMA ENDER, Asst. Director; ANN KERR, Secretary.
625 Fine Arts Bldg. 'Phone Wabash 7162

MACBURNEY STUDIOS, INC.
THOS. N. MACBURNEY, President and Treasurer
JAMES E. McBURNEY, Sec'y
EARL R. BENEDICT, Bus. Mgr.
609 Fine Arts Bldg. Wabash 8988

ALEXANDER RAAB
PIANIST
Chicago Musical College

JOHN R. RANKL
BARITONE
CONCERT—ORATORIO
400 Fine Arts Bldg. Wabash 8324

HOUSTON, TEX., STRIKES STRONG PATRIOTIC NOTE



SOME PROMINENT FIGURES IN HOUSTON MUSICAL CIRCLES

No. 1—Mrs. J. Allen Kyle, president of the Treble Clef Club of Houston. No. 2—Clarence Magee, Government song-leader under the Fosdick Commission. No. 3—Banquet Hall, City Auditorium, seating capacity 600. No. 4—Mrs. Edna W. Saunders, artists' manager. No. 5—Mrs. Robert L. Cox, conductor Treble Clef Club. No. 6—C. A. Hammond, conductor Hammond Orchestra. No. 7—H. T. Huffmaster, conductor Women's Choral Club. No. 8—Lulu M. Stevens, supervisor of music in public schools. No. 9—Mrs. F. M. Johnson, president Women's Choral Club. No. 10—Mrs. John F. Grant, president Girls' Musical Club. No. 11—Houston Conservatory of Music. No. 12—Victor Alessandro, conductor Italian Choral Club.

Clarence Magee, Camp Song Leader, Will Train Choruses of Thousands—New Coliseum Seats 4500—Eminent Artists to Appear — Symphony Resuming Concerts

HOUSTON, TEX., Sept. 25.—"Win the War" is the one idea that inspires and sustains all our energies these days, and in Houston's local life this is particularly evinced through our vastly multiplied musical activities, which all attune themselves to the keynote of purest patriotic ardor. Naturally, the leading salient along this line shows in the soldiers' singing, both at Camp Logan and in Ellington Field.



Mrs. Willie Hutcheson, Musical America's Correspondent in Houston

Clarence Magee, song leader in the camps located around Houston, and the thousands of soldiers he is training every day are qualifying to contribute a highly creditable quota toward providing to General Pershing what he asked for when he said, "Give me a SINGING army and I will win the war."

Singing by the soldiers, as remarked by the Y. M. C. A. paper, has reached the stage in Camp Logan where the men will sing whenever they are out on the march. Pouring rain does not act as a muffler nor does the burning sun stop the outpouring of song. The man who is responsible for the outburst of song is Clarence Magee, "the war commission's song director."

Mr. Magee himself says: "I shall have choruses ranging from one hundred voices all the way up to 25,000. These will sing patriotic, sacred and popular songs in English; 'La Marseillaise,' 'Quand Madelon' and various light songs in French, also 'Rule Brittania' and others of the Allies' national airs. In addition, I expect to have a legitimate four-part male chorus of 100 carefully selected voices to use the best classic works that are published. The foundation has been laid for this work and voices are being selected by careful individual examination as new troops arrive in camp. I expect to give concerts by this organization in the fine new Coliseum, which will seat 4500 people. There are many male quartets and trios in camp and many fine soloists. I use no instruments in teaching, or to accompany the men, as they may not have these on the march or in a German prison camp. All the officers give the heartiest sympathy and co-operation in the work."

In the city proper this prevailing spirit of patriotism every day conspicuously expresses itself through the medium of music. Daily, just in advance of the noon hour, the Musicians' Union Band of fifty-two pieces under the leadership of Charley Lewis, marches behind Old Glory on the principal street continuously, playing the "Star-Spangled Banner," and the people passing along the route line up on the curb, uncover, salute and stand at attention as the flag and band go by. The daily singing of patriotic songs by those student-bodies in the several high schools as accompaniment to their Red Cross auxiliary war work greatly increases their happiness and efficiency in all they undertake. All the musical clubs have contributed largely of their time, effort and money-earnings to the several phases of authenticated war-winning endeavor.

Treble Clef's Jubilee

This season of 1918-19 marks the jubilee of the Treble Clef Club. For the Treble Clef's quota of three concerts this season the following artists have been engaged: Nov. 27, Margarete Matzenauer; Feb. 21, Jascha Heifetz; April 23, Amelita Galli-Curci. The excellence of the Treble Clef's chorus work is assured through the facts that Mrs. Robert L. Cox is the club's conductor (her seventh season in that capacity), and that the hundred singers composing the club's active Houston membership are musically enthusiastic and filled with the finest *esprit de corps*. The local active membership will, in this its jubilee year, be augmented by the coming in on concert dates of certain Treble Clef auxiliary clubs from other towns who are to participate in the home club's chorus singing. Auxiliary No. 1 is a Livingston organization, has already given one splendid concert of its own, has a singing membership of fifty. Mrs. Edwin Gerlach is its president and Mrs. Carl Sory is its conductor.

For this jubilee year the Treble Clef is officered as follows:

President, Mrs. J. Allen Kyle, daughter of the Treble Clef's first president; vice-president, Helen Saft; treasurer, Gerty Rolle; secretary, Ruby Estes; corresponding secretary, Mrs. N. C. Campbell; librarian, Mrs. T. C. Rowe; conductor, Mrs. R. L. Cox; accompanist, Sam T. Swinford.

The Women's Choral Club begins its eighteenth year of active musical work without having allowed the usual summer discontinuance of regular weekly meetings. Every Thursday afternoon they have met through the hottest months for industrious Red Cross work instead of singing rehearsals. Resumption of their musical work in October is made with whole-hearted zeal. Mabel Garrison has been engaged already for Dec. 7. The Choral Club's official roster is as follows:

President, Mrs. Frank M. Johnson; first vice-president, Mrs. E. L. Flowers; second vice-president, Mrs. J. B. Ashe; corresponding secretary, Mrs. E. L. Pearson; recording secretary, Mrs. J. G. Blaffer; treasurer, Mrs. H. C. Plunkett; librarian, Mrs. B. G. von

[Continued on page 182]

Houston Conservatory of Music

C. A. HAMMOND, Director

Second Season Opens Monday, SEPTEMBER 2.

A School That Builds Careers.

Representing the Acme of Musical Education in the State; possessing every element for developing the musical future of artists and teachers. Dedicated to students desiring to do serious, conscientious work. It aims to give a thorough musical education without crushing the individuality of the student. Every facility for music study. Lectures on musical subjects, concerts, recitals, free class in harmony and musical history. All instruments taught: Voice, Violin, Piano, Classic Dancing, Dramatic Art and Expression, Thirty-piece Symphony Orchestra. For terms, etc., write or apply

CONSERVATORY BUILDING

2303 Main Street Houston, Texas.

HOUSTON, TEX., STRIKES STRONG PATRIOTIC NOTE

[Continued from page 181]

Roeder; conductor, H. T. Huffmaster (his eighth consecutive season); accompanist, Patricio Gutierrez.

To Hear Allied Songs

This club plans to memorize all the leading national songs of the Allies as well as our own, and the 100 singers composing the regular chorus are to be held in readiness at all times to participate in any patriotic entertainment or demonstration.

The Girls' Musical continues with its 100 active members—all the constitution allows—with a long waiting list of applicants for membership. The subject for this year's study is "Musical Form." This club, as well as the women's choral, gave all they made on their artist concerts to the Red Cross. What artist-attractions the Girls' Club will bring this season is a matter not yet fully decided. The officers are:

Mrs. John F. Grant, president; Mrs. M. C. Scott, vice-president; Virginia Mae Parks, secretary; Julia Frankel, corresponding secretary; Irene Hall, treasurer; executive board, Mrs. P. B. Cherry, Mrs. E. L. Flowers and Mary Fuller; dean, Mrs. Wille Hutcheson.

The music study branch of the Heights Woman's Club is working well in all three of its divisions. The Seniors, of whom Mrs. P. D. Barziza is chairman, have twenty-five working members; the Junior division, Mrs. Eugene Cook chairman, has 125 children as active members, and the violin choir, which is doing extraordinarily high class work under the direction of Mrs. Herman Keller, Jr., has fifteen enthusiastic players.

The Symphony Season

The Houston Symphony Orchestra Association is always a little late in the announcement of its season's full plans, since its first concert is never given until Thanksgiving Day. The association's officers are as follows:

Ima Hogg, president; Mrs. William Abbey, first vice-president; Mrs. Haywood Nelms, second vice-president; Mrs. D. B. Cherry, recording secretary; Mrs. Underwood Nazro, corresponding secretary; W. A. Childress, treasurer; Mrs. W. H. Hogue, advertising manager.

The Italian Choral Club enters its second year of existence with fifty-two singers in chorus, several hundred associate members and a well-defined plan for its quota of three concert entertainments during this season, though its solo artists are not as yet engaged. The fall and mid-winter affairs are to be entirely musical, and the spring entertainment is to be musico-dramatic, the incidents and songs being vividly illustrative of the present war conditions on the Italian front. This club's avowed mission is "to assist war sufferers of the allied nations." It is officered as follows:

Mrs. Vincent Navarro, president; A. G. Corte, first vice-president; A. Barra, second vice-president; Tony Alessandro, secretary; Mrs. A. Barra, assistant-secretary; Tinie Alessandro, treasurer; G. Pace, escort.

Another musical organization which has completed one successful season and now is entering on its second year's carefully outlined course of three programs, is the Conservatory Symphony Orchestra, C. A. Hammond, director. The first concert of this opening season will be given in Galveston. This orchestra's personnel stands as follows:

Erwin Ernst is assistant director; John Kelser, concertmaster; first violins, Elsie Detering, Nettie Mae Powell, John Studert, Max Zubber, Roger Brown, John Alderete, Raphel Bonvillan; second violins, Jacob Metzler, E. C. Derthold, Herman Detering, Mary Louise Fitch, Geneva Brenner; viola, Odette Olivier; 'cellos, N. B. Sharp, B. Pesses. Ewing Brown; bass, Fred Hathaway; flutes, S. Priester, Michael Mellenger, S. Stenzler; oboe, Robert Owen Lee; first clarinet, G. L. Fisher; second clarinets, Fred Olivier, Mr. Moses; French horn, Anthony Pecoraro; first cornets, Carl Detering, F. Kater; second cornets, Dr. Menie, W. Brenner; trombone, I. Kight; drums and traps, Law Lovelace; piano, Mrs. Truman Kirby.

The Y. W. C. A. has a recently organized Choral Club, of which Mrs. Isabel Barlow is organizer and conductor. It starts with thirty-five members and promises well.

Althouse to Open Season

The inaugural date of Houston's 1918-19 musical season is Oct. 11, Paul Althouse, Metropolitan Opera tenor, being this occasion's recital artist. This Althouse affair is the opening one of a series of concerts to be given this winter in the city auditorium through the management of Harry T. Warner, the series being called "The Vocalists' Chorus." The next one comes Nov. 13, when a quartet of eminent oratorio artists will be heard—Reed Miller, Myrtle Thornburg, Nevada Van der Veer and Frederick Wheeler. Arthur Middleton comes Jan. 16, and on Feb. 6 Oscar Seagle closes the course. Mr. Warner says the design is to give good music at small cost through co-operation of the purchasers of season tickets. He explains that the plan presented is made possible only through the co-operation of Dallas, Fort Worth, San Antonio, Beaumont, Waco and other Texas cities with Houston.

The season's biggest musical feature is the coming of the Chicago Opera Association under the local management of Mrs. Edna W. Saunders. "Thaïs," with Mary Garden in the title rôle, is to be given on Wednesday night, Oct. 23, and the "Barber of Seville" Oct. 24, the cast headed by Galli-Curci and Stracciari. The financial success of this grand opera venture was entirely assured by the committee of one hundred leading citizens who gladly guaranteed it before the contract was signed; and aside from that, the advance sale of seats was phenomenal, in especial to people outside of Houston.

For a markedly conservative setting forth of Houston's musical resources of a strictly educational order consider the attached concise enumeration of items:

Our public schools afford efficiently conducted courses of training in orchestra, chorus, glee club, harmony work, musical history and appreciation by which two graduation credits may be earned. Last year 475 pupils availed themselves of this opportunity. Two graduation credits are also allowed by the schools for outside piano study. Lulu M. Stevens has entered on her second year of service here as supervisor of music teaching in the public schools, her assistants in the three high school buildings being Mrs. Belle Kelley McGinnis, Mrs. Anna Clyde Plunket and Linnie Humpfrey.

The Houston Conservatory of Music, with its numerically full and well-balanced faculty, stresses in all its departments the practical standardization of music teaching and rightly earned school credits for music study.

Of private teachers of piano and organ we have 235; teachers of stringed instruments twenty-seven, and thirty-two voice teachers. WILLE HUTCHESON.

Allentown, Pa., Arranging Many Concerts for Troops

Announce Free Bi-Weekly Programs in High School for Camp Crane Men—Ladies' Musical Club Co-operating with W. C. C. S.—Arion Society Again to Present Noted Artists—Plans of Handel and Haydn Society, the Local Symphony Orchestra and Organists' Association

ALLENTOWN, PA., Oct. 12.—Allentown has manifold musical resources. Among them are the High School Chorus and Orchestra, under the direction of Warren Acker. Mr. Acker has arranged programs to be given biweekly in the auditorium of the High School throughout the coming winter for the benefit of the troops from Camp Crane, who will be admitted free to all concerts. Mr. Acker will also present in concert the Nurses' Chorus, a body of young ladies in training at the Allentown Hospital, the proceeds to be devoted to Red Cross work.

The Arion Society, Prof. James Prescott, director, which has presented some of the most noted artists of the day to the citizens of Allentown, will again endeavor to give concerts that will be as attractive as any of the past have been. Among the soloists presented to the Allentown public by this organization in the last few years are Schumann-Heink, Gadski, Homer, Melba, Bispham, Butt, McCormack, and Felice Lynne, who is also a native Allentownian. On account of unsettled conditions this society has held off concerts until after the Liberty Loan drive, when it will make arrangements for concerts, the proceeds to be used for necessary war activities.

The Ladies' Musical Club is also very active and is working hand in hand with the War Camp Community Service in arranging programs for Camp Crane and vicinity. In fact, all kinds of organizations throughout the entire city are working together in splendid harmony, and the results are highly gratifying.



MEN PROMINENT IN MUSICAL ALLENTOWN

Left to right: William Rees, Director of Handel and Hayden Society, and Federal Appointed Community Song Leader of Lehigh County; Warren F. Acker, Musical Director of Allentown High School and also of Nurses Chorus; James Prescott, Director of Arion Society, Allentown, Pa.

The Handel and Haydn Society has started its fall rehearsals. Will Rees, the director, has an active season arranged for the members of his society. The chorus is taking an active part in the Liberty Loan campaign, as it has all other campaigns. Many of its soloists are giving recitals in different parts of the city for the purpose of promoting Liberty Bond sales. All summer the society has helped generously at all community affairs and given Mr. Rees splendid support in all his undertakings, as Mr. Rees is the federal-appointed community song leader for Lehigh County. In November the chorus will present "Hiawatha's Wedding Feast" by Coleridge-Taylor. At Christmas-time Handel's "Messiah" will again be sung with local soloists. This will be the fifteenth year of its repetition by the society. The organization has given many of its men to the service, among them being G. Leroy Faust, the promising young baritone, who will long be remembered by members and friends of the society, for his superb interpretation of the solo parts of the "Messiah."

The Beethoven Octet, which is composed of men taken from the chorus, has sung for many public affairs all summer and has many engagements for the fall.

The Allentown Symphony Orchestra, Lloyd Moll, director, will again give of its time and means to the enjoyment of the people of Allentown and vicinity. Five concerts have been arranged, and will be given on Sunday afternoons. These concerts are exceedingly popular and the people look forward to these occasions with much enthusiasm. Local soloists will be used as much as possible. The organization is composed entirely of musicians from Allentown.

The Lehigh Valley Association of Organists held its regular monthly meeting on Sept. 4 in the grove at Mountain View, N. J., to which place the organists motored from Allentown. A new executive board was appointed with Albert G. Rau of Bethlehem, Pa., as chairman for the coming season. Plans were made to hold monthly meetings at which time subjects pertaining to church and organ music will be discussed and illustrated. Two concerts have been arranged. The first will be a miscellaneous program to be given in October by the combined choirs of Grace Lutheran Church, Bethlehem, Pa., and Christ Lutheran Church, Allentown. The second concert will be given at Easter-time, when Graun's "Passion" will be sung by combined choirs of St. Johns Reformed Church, Allentown, and the Moravian Church, Bethlehem. The organization at present has a membership of about twenty-five organists. BYRON SECHRIST.

"The Genius of the Northwest"

Exclusive Management

Warren Concert Bureau

Schuffmann Building

St. Paul, Minn.

MINNETTE WARREN

Composer—Pianist

Photo by Morrison



ALICE ELDRIDGE

-:- PIANIST -:-

CONCERT and RECITAL

Address: 120 Boylston St., Room 1911, BOSTON

Teaching Studio: 18 Linden Park, Rockland, Mass.

FLORENCE E. GALE

PIANIST

CONCERTS—INSTRUCTION

Solo and Ensemble

(Authorized teacher of Leschetizky Method)

Studio: 140 West 69th Street, New York

WASSILI LEPS

Conductor

Opera—Symphony—Oratorio

STUDIO: 135 East 66th Street, New York City
Telephone Plaza 5501

"PLENTY OF MUSIC" IS PART OF SYRACUSE'S WAR-TIME GOSPEL

Baptist Church Recital Commission to Present Case, Hofmann, Gluck, and Heifetz — Morning Musicale Club Completes Lists by Bringing Matzenauer, Rosen, Samaroff and Others — Activities of Salon Musical Club Include Production of New Opera—Preparations Made for John C. Freund's Visit—Barnhart Again to Train Community Chorus—University Makes Extensive Plans

SYRACUSE, N. Y., Oct. 9.—Plans for the season's musical activities here do not portend less interest than in previous years. In fact, they foretell a formidable array of artists.



Laura Van Kuran

MUSICAL AMERICA'S Representative in Syracuse

The most pretentious concert is the one given by the recital commission of the First Baptist Church, of which the members are S. B. Everts, chairman; Fred R. Peck and Charles R. Gowan. The committee will present Anna Case, Nov. 12; Josef Hofmann, Jan. 17; Alma Gluck, Feb. 13, and Heifetz on April 1. It is also negotiating for others. The enterprise of this organization cannot be too highly commended, as it has become an important factor in the city's musical development. Besides these splendid concerts, the organist of the church, Charles Courboin, a Belgian of exceptional powers, gives many organ recitals during the season, free to the public, which represent a high order of musical endeavor.

The Morning Musicales, Inc., Mrs. Frederick Honsinger, president, has also planned a fine series of concerts aside from its regular fortnightly morning recitals. Clara Drew, chairman, has arranged for the appearance of the following artists:

Mme. Matzenauer, contralto, with Frank La Forge, pianist, Oct. 22, the concert to be given in the First Baptist Church Auditorium; Max Rosen, violinist, and Olga Samaroff, pianist, will each give a recital before the club in the Onondaga Hotel, where the morning recitals are held.

These morning musicales, of which Harriet Fitch is chairman, began Oct. 2, when Heinrich Gebhardt, the Boston pianist, was heard here for the first time. He was assisted by two local singers, Ella Brooks West, soprano, and Mae Hall Sweet, contralto.

At the next fortnightly recital the club will be honored by the presence of John C. Freund, editor of MUSICAL AMERICA, who will deliver an address. Raymond Wilson, pianist, will furnish most of the musical part of the program. Other programs of the season will be presented by members of the club and some assisting artists.

A program of unusual interest is announced by the Salon Musical Club, Mrs. Charles E. Crouse, president, and Laura Van Kuran, vice-president, for the opening meeting of the club's sixth season, to be held at the home of Mrs. Chester King. John C. Freund will be presented to a Syracuse audience for the first time and will speak. A short musical program, provided by Margaret Dignum, soprano, of Auburn, and Margaret Macguigan, violinist, of Philadelphia, with Mrs. Leslie Kincaid of Syracuse as accompanist, will follow Mr. Freund's address, after which there will be an informal reception, to which all prominent persons and musicians of the city will be invited.

Mr. Freund's visit to Syracuse is an event of particular interest. He comes under the auspices of the Morning Musicale and Salon Musical Club, Melville Clark and Laura Van Kuran having charge of the arrangements. Dean Parker of the College of Fine Arts, Syracuse University, has tendered Mr. Freund an invitation to make his principal address at Crouse College for the students and public. The following day Mr. Freund will address the Chamber of Commerce, various men's clubs and students of the public schools. Mr. Freund will also address the Morning Musicales preceding their regular fortnightly recital.

The Salon Musical Club will also have under its auspices the production of an opera, "Leila," the music of which is written by Prof. Harry Leonard Vibbard, one of the most prominent organists of the city and a member of the faculty of the College of Fine Arts. The words are written by Morton Adkins, a singer of repute now teaching in Syracuse.



PERSONS PROMINENT IN PROMOTING SYRACUSE'S MUSIC

No. 1—Clara Drew, Chairman Concert Committee Morning Musicales. No. 2—Chas. P. Morse, army song leader, Camp Syracuse. No. 3—Harry L. Vibbard, director of Apollo Club, and composer of the music of the opera "Leila." No. 4—S. B. Everts, chairman Recital Commission First Baptist Church.

Highlights in Syracuse's Musical Picture

Recital Commission of the Baptist Church
Morning Musicale Club
Salon Musical Club
College of Fine Arts of Syracuse University
Faculty Recitals
University Chorus
Women's Chorus
Women's Glee Club
Community Chorus
Music Festival Association

Barnhart's Choral Work

The Community Chorus, which was so successful last season under the direction of Harry Barnhart, resumed its rehearsals under Mr. Barnhart, Sept. 28, at Lincoln Hall. He is engaged for ten rehearsals. Donald Dey, president of the Community Chorus, has as a committee Jessie Decker, through whose efforts the work was really begun and carried out; Mrs. Frederick Honsinger, Mrs. Charles W. Ball, Melville Clark, Laura Van Kuran, Kendall D. V. Peck, Mr. Cheney and Mr. Sheldon.

Syracuse Camp, although at present only temporary quarters for soldiers, has from ten to twenty thousand men there all the time. Ira Hamilton, appointed by the Fosdick Commission, is the song leader of the camp and is doing fine work under difficult conditions owing to the constant changing of men. Mr. Hamilton has a school for song leaders, preferably not professional musicians, whom he trains, and there are twelve of these to a battalion, who direct their various companies in their daily "sings." He meets each battalion of a thousand men twice a week and has them sing out of doors, without accompaniment, his song leaders being in front. Later Mr. Hamilton plans to have a couple of "sings" of ten thousand men each, accompanied by the camp band. Mr. Hamilton is a well-known pianist of Chicago and is enthusiastic about his work here.

Local musicians who have devoted much time to war work this summer are A. Kathleen King, local concert manager, who is now giving up her time exclusively to furnishing musical entertainment for the soldiers; Mrs. Ruth Thayer Burnham, contralto, who has sung at various camps, and Raymond Wilson, pianist, who has given a series of concerts in numerous cities for the Red Cross.

Syracuse College Activities

The College of Fine Arts of Syracuse University, Dr. George A. Parker, dean, will have a number of faculty recitals this winter, presenting Dr. Adolf Frey, Raymond Wilson, Alfred Goodwin and Iliff Garrison, pianists; Clara Drew, contralto; Laura Van Kuran, soprano, and, it is hoped, Dean Parker, organist.

Under the auspices of the faculty of the college several excellent artists' courses are to be given. On Oct. 20 the Russian Symphony Orchestra, with Elias Breeskin, violinist, as soloist, will give a concert. On Oct. 31 Rosita Renard, pianist, will be heard, and later, on some date not yet announced, Pablo Casals will play. The occasion of John C. Freund's visit will be marked by a community concert. Instead of Ira Hamilton, the chorus of soldiers which will sing at the university is to be directed by Charles Morse, army song leader at Camp Syracuse.

Dr. William Berwald, composer, who directs the women's chorus of the college, expects to present his chorus in its usual annual concert in the spring, in which some of his own compositions will be heard.

Belle Brewster, director of the Women's Glee Club, will also give a concert in the spring. This entertainment consists of singing and dancing and the proceeds go to some fund for the university. Howard Lyman, director of the University Chorus and recently appointed conductor of the Music Festival Association, which has not yet decided on plans for this season, promises an interesting program, as he proposes to do big things. The University Chorus will be the nucleus for such choral activities as may be planned for the Music Festival, both university and city choruses to be enrolled as last year. It is expected that men in uniform will have the privilege of enrolling in the University Chorus and this will lend great significance and strength to the choral work presented by the Syracuse University Chorus and by the Syracuse Music Festival. Through Mr. Lyman's efforts a new organization has been formed of the Music Festival, with a board of sixteen men, both of the city and university.

The French Band will give a concert in the early fall.

LAURA VAN KURAN.

Miss da Costa in Revival of "Madeleine"

Blanche da Costa, the young American soprano, is to appear in the revival of Victor Herbert's "Madeleine," which was to be made this week by the Society of American Singers at the Park Theater, New York.

A PROMINENT professor of Harmony and Composition, also Director of 30 years' experience in this country and Europe, at present actively associated as member of the Faculty in a leading New York College, has been urged by his physicians on account of his wife's health to seek a position in a leading college or school in a dry climate. Is available for general musical work. Highest references as to character and competence. Address "Professor," care of Musical America, 501 Fifth Avenue, New York.

Charleston Looks Forward to Next Spring's Music Festival

South Carolina Port Not on Itinerary of Touring Artists — Ella Isabel Hyams Is Chief Promoter of City's Musical Welfare Drilling Public School Chorus

CHARLESTON, S. C., Oct. 1.—Leaders in musical affairs are devoting their chief activities to war work in various phases and as a result the prospects for musical matters the coming season are not as bright as the music lover would like.

Ella Isabel Hyams, president of the Musical Art Club, for some years the most energetic spirit in arrangements for professional engagements, is chairman of the entertainment committee of the community camp service, looking after the programs made up for bluejackets, coast artillerymen and marines. Her principal associates are devoting their spare time to similar duties. They feel that in this time of national stress their first service is to the men who are making ready for duty overseas, and that entertainment for those who will remain close to their hearthstones is of lesser importance.



WHEN A FAMOUS ARTIST VISITED CHARLESTON, S. C.

From left to right—Jennie Gertrude Kroeg, treasurer, Musical Art Club; Harold Bauer, Ella Isabel Hyams, president, Musical Art Club.

It may be that by the beginning of winter the situation here will have importantly changed and that Charleston will be included in the itineraries of leading musicians. At this time, sad to relate, no arrangements out of the ordinary have been negotiated.

Miss Hyams will soon resume her duties as director of the large mixed chorus of the Musical Art Club, the success of which under her efficient direction has been notable. This chorus will probably make two or more public appearances in cantatas. The club will also give its usual monthly programs in its rooms; these have acquired much popularity, as the best of the local musicians participate.

Miss Hyams also instructs the chorus of the Charleston Orphan House, about 150 boys and girls being utilized. The introduction of choral music in this institution has been most beneficial for the children, as their cheerfulness has been promoted. Their spring choral recitals attract large audiences.

Caroline P. McMakin continues as supervisor of music in the public schools. Lacking a definite incentive, no large chorus has been organized among these children, their one public appearance in the spring being made by volunteers. Interested persons had intended to use a large children's chorus with an orchestra, but war conditions have upset their plans. However, the idea of a spring music festival in Charleston has not been abandoned.

A New Auditorium

With the completion of the Victoria Theater, Charleston will again have the use of a building suited to large orchestras and to grand opera, and it is the hope of music lovers that they will have an opportunity of hearing some worth-while organization. They were without such an opportunity throughout the whole of last season.

Sunday afternoon concerts on South Battery, Charleston's chief show place, overlooking the harbor, will be continued by naval service bands, the quality of which is steadily improving. Arrangements are making for Sunday afternoon concerts by service bands at Hampton Park, in the northwestern section, which is rapidly building up for residents.

The Cadet Band

The cadet band at the Citadel, a military college, the graduates of which have achieved a high record as commissioned officers of the American army in France, has been strengthened. Carl H. Metz, leader of Metz's Military Band and Orchestras, continues as leader and instructor.

THOMAS P. LESESNE.

YMCA

Have you read
May Stanley's story

"Developing Song Leaders for Y.M.C.A. Service"

in this number of "Musical America"? It tells how Song Leaders are trained by the Y. M. C. A. for work in the industrial plants and in the training camps here and abroad.

Any man can become a good Song Leader if he has the right kind of personality, a good sense of rhythm and an average voice. The work does **not** require musical training or the ability to play an instrument. Its essentials are

MANLINESS AND MAGNETISM
200 MEN OF THE RIGHT KIND

are needed at once by the Y. M. C. A. to lead our soldiers, sailors and industrial workers in singing.

WHY NOT BECOME ONE OF THE 200?

One week's training under Robert Lawrence will supply whatever technique may be necessary. The Y. M. C. A. does not ask for volunteers, but is ready to pay every Music Director a liberal allowance. If you think you are qualified

APPLY AT ONCE

to Marshall M. Bartholomew, 347 Madison Avenue, New York City.

"Music Maintains Morale"

PUBLIC SCHOOL MUSIC IS NEW ALBANY'S FORTE

Anton Embs, Supervisor of Public School Music, is Building Up Fine Musical Organization with Pupils—Plan Festival by Children—Singing Society Not to Lessen Its Work

NEW ALBANY, IND., Oct. 5.—In a most commendable manner New Albany is preparing the coming generation for an appreciation and love of music through the medium of the Public Schools, both in the grades and High School. Anton Embs, Supervisor of Public School Music, has made elaborate plans for this department in all branches of the school system.

Believing that a foundation properly laid in the primary grades, and carefully builded upon through the intermediate years, will begin to bear valuable fruit in the High School is a theory that Supervisor Embs has proven true again and again.

This excellent musical building enables him to maintain two orchestras, one of forty-five players and the other of thirty, and a chorus of 150 picked voices in the High School. And in addition to these valuable units he has formed this year a military band of twenty pieces. With this nucleus to build upon much may be done in the way of community singing and school concert work. Members of the orchestras and band receive credits for their work in their quarterly reports.

Schools to Hold Festival

It is the purpose of the music department of the schools to hold a Spring Festival in April or May, in which all of the school departments will take part. These concerts will cover a week's time and will be given at the High School Auditorium. The first concert will be given by the primary grades, the second by the intermediate grades, the third by the orchestras with soloists, the fourth will be given by the combined chorus and first orchestra, at which time an opera in concert form will be presented, with the necessary soloists from local ranks. The fifth and last concert will take the form of a community sing, in which the various choirs and singing societies of the city will unite with the High School forces in the rendition of national songs and the better known songs of this and a previous generation.

Mr. Embs also had charge of the community singing that was a feature of the fourth Liberty Loan campaign which was held in October. The children of the schools were taught the special songs that were written for the drive and did much to make them popular. In addition to the popularization of these songs through the schools, a special chorus was trained for the campaign and the entire community was given an opportunity to learn the music.

Club Music

The Haydn Male Chrous, though somewhat depleted by the draft, will begin work in October with at least thirty voices, and will at once begin preparations for an Associate Membership Concert in December, and a public concert in April. Local soloists will be selected for these events. The chorus, which is now in its ninth year of active work, is under the bâton of Anton Embs, with Otto Everbach at the piano.

St. Cecelia Club, under the leadership of Harriet Compton Deval, is an organization of twenty-five young women, who sing three-part songs, and whose Spring Concert is a musical event of importance. They will likely make a few appearances during the season for the various war activities, and will give their annual concert in May, at the Carleton Club rooms. Ella Lawrence Gardiner is club pianist.

The Treble Clef Club, the oldest singing society in the city, is being reorganized for work this winter, and will, in all likelihood, make an appearance in the spring. This chorus of twenty-four voices is under the guidance of Mrs. Henry Terstegge. It is the custom of the club to introduce a visiting soloist at its spring concert, but as yet no plans have been made for doing so this year.

The Woman's Club, an organization of the most prominent women of the city, has decided to develop, in every way possible, the latent musical talent of the city, and with this end in view has appointed a music committee, of which Frances McCurdy is chairman, for the purpose of finding ways and means for bringing this about. As yet no plans have been evolved, but it is felt that much good may come of such a determination.

Two musicians who have been drafted from this city are Ray Rudy, organist, and Addison Rue, cornetist.

HARVEY PEAKE.

New Albany's Musical Advantages

Two School Orchestras
One Military Band
One School Choral Society
Two Women's Choruses
One Male Chorus
Fifteen Church Organists
Ten Music Teachers
Woman's Club Music Committee

MINNA KAUFMANN
Soprano
Vocal Studios
The Lehmann Method
STUDIOS REOPEN OCT. 1, 1918
Address, Carnegie Hall
New York



LESLIE HODGSON PIANIST
J. W. COCHRAN, Mgr.
212 W. 59th St., N. Y. City

DAVID BISPHAM
Instruction in Vocal Art and Drama, Operatic and Concert Repertoire.
Opera, Concerts and Recitals.
44 West 44th Street, New York.

HENRY GURNEY
TENOR
NOW BOOKING SEASON 1918-19
1714 Chestnut St., Phila., Pa.

Booked Solid, October
Pottstown, 3; Chester, 11; Allentown, 14, Lansdale, 17; Westchester, 19; Pennsgrove, 21; Lancaster, 22; Hanover, 24; York, 25; Coatesville, 28; Coudersport, 30; Camden, 31.

LOUISVILLE PASSING SAFELY THROUGH WAR CRISIS

Fine Arts Association Preparing for May Festival — Famous Artists to Appear — Quintet Club Programs Arranged — Choral Clubs All Continue Work — Conservatory News Encouraging — Public School Music Is Extended and Inexpensive Music Lessons Are Provided — Organize Soldier Chorus for Church

LOUISVILLE, KY., Oct. 1.—While the "18 to 45" draft slogan has brought inconvenience to almost all lines of business activity, it has not as yet put a stop to any of the musical plans made by local managers, clubs or societies. On the contrary, there seems to be a teeth-gritting determination to carry through such arrangements as have been made and to give to the city its usual—if not more than its average —number of concerts.

While no new musical organizations have been formed, it is gratifying to note that none have been abandoned and, while the personnel of the clubs and societies will be somewhat cut down, there is an increased interest manifested by those individuals who remain that augurs well for a vigorous local musical life.

Conditions other than the war have brought about the abandonment of certain local orchestra projects that may be brought to fruition at some future time.

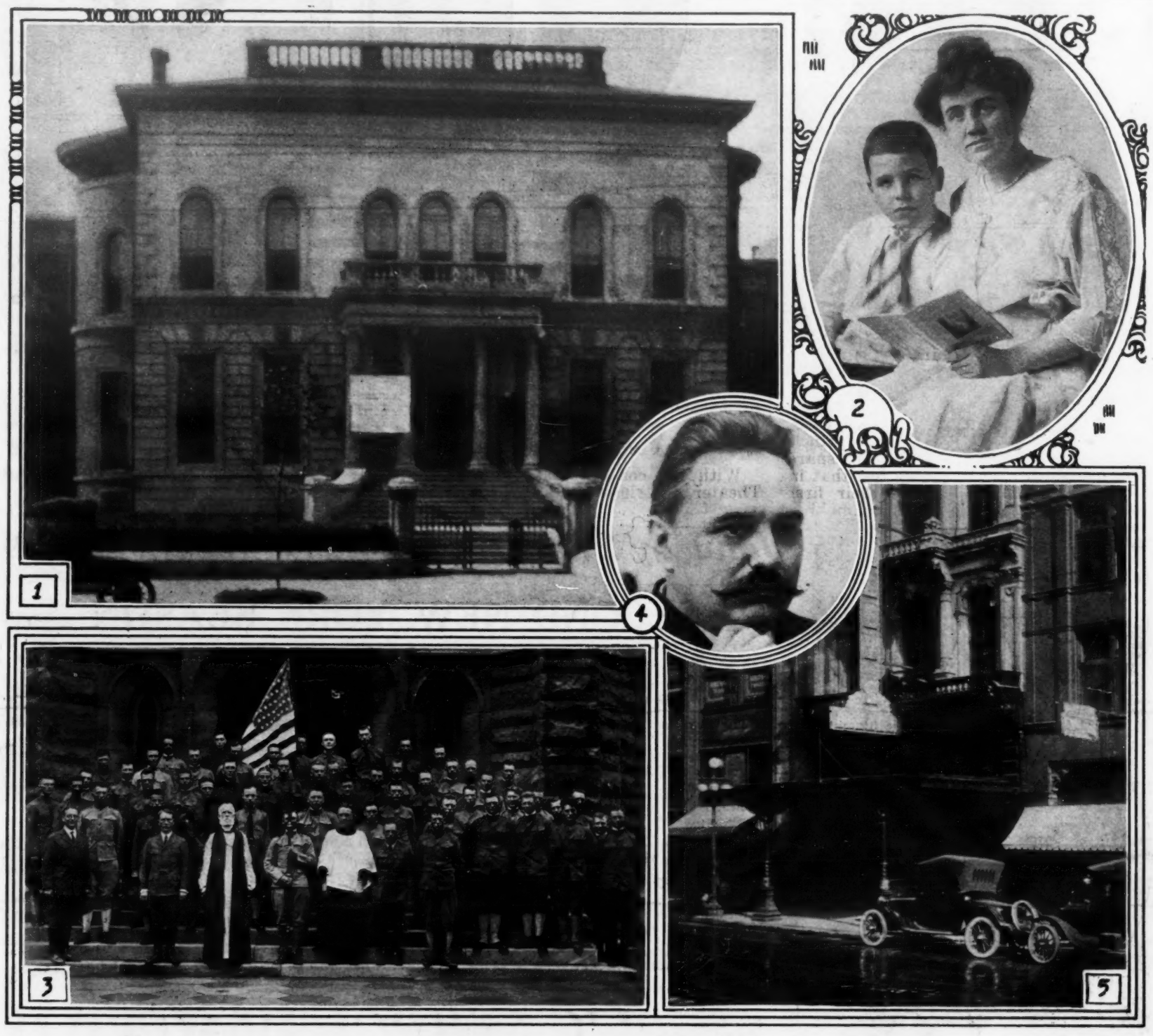
The burning of the Woman's Club auditorium last winter has left Louisville without an adequate concert hall for the housing of the more intimate musical attractions and until this situation can be remedied the concerts of certain local clubs and visiting artists will have to be presented at the Y. M. C. A., Y. W. C. A., Y. M. H. A. and the Boys' High School auditoriums.

Plan May Festival

Chief interest is centered upon a May Festival now being arranged by the Louisville Fine Arts Association, of which Mrs. Ona B. Talbot of Indianapolis is managing director. This association has planned a three-day feast of music, consisting of five concerts, to be given May 5, 6 and 7. The first and second of these affairs, to be given on Monday, will offer the Minneapolis Symphony Orchestra, with Emil Oberhoffer conducting, in an afternoon concert, with a number of soloists to be announced later. On Tuesday evening the great French tenor, Lucien Muratore, with assisting artists, will be the attraction. The fourth concert, on the afternoon of Wednesday, will bring to Louisville for the first time, Mischa Levitzki, the pianist. The artist for the Wednesday evening concert will be Margaret Matzenauer of the Metropolitan Opera Company, with Frank La Forge as assisting artist. Officers of the Louisville Fine Arts Association are Arthur D. Allen, president; Mrs. Morris Belknap, vice-president; Albert A. Bigelow, treasurer, and Richard G. Knott, secretary. The concerts will be given at Macauley's Theater. The series given last season by these indefatigable music promoters was a great artistic and financial success, although the offerings were scarcely as important as those offered this year. Mrs. Talbot will also bring Jascha Heifetz to Macauley's Theater for a single appearance, March 19.

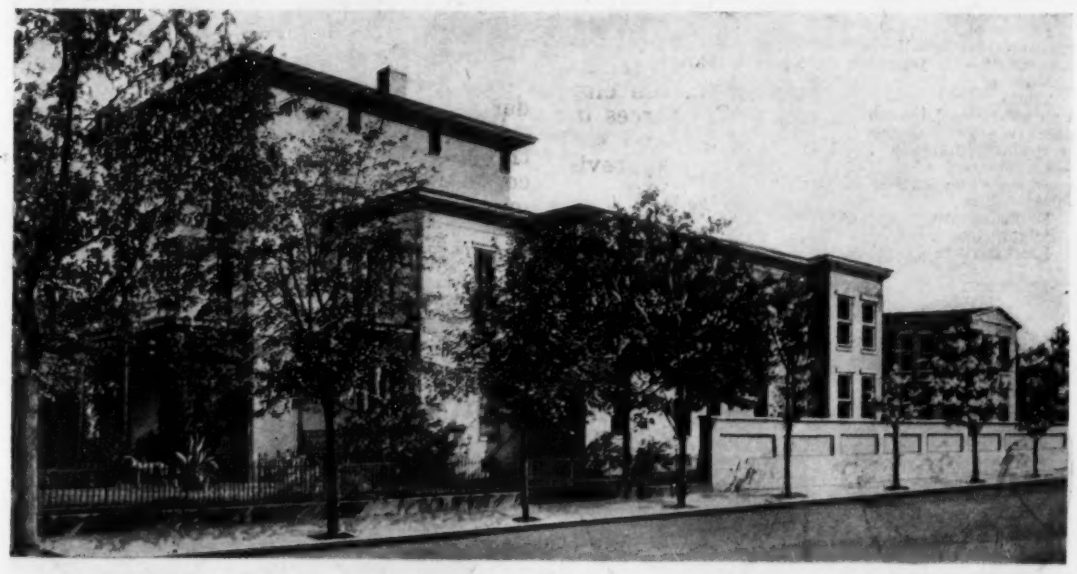
Occupying, as it always has, a place of much importance in the musical life of the city, the Louisville Quintet Club is announcing six concerts, to take place upon the second Tuesday of each month, beginning in October. The program of the club will be made up of classic and modern compositions in three, four and five-part works. The December program will be given over to American composers.

The club is under the artistic guidance of Karl Schmidt, who is the 'cellist, and its other members are Charles Letzler, first violinist; Mrs. Alinde Wunderlich Rudolf, second violinist; Victor Rudolf, viola, and Mrs. J. E. Whitney, pianist. These concerts are to be given at the Auditorium of the Male High School.



BULWARKS OF LOUISVILLE MUSIC

No. 1—Y. W. C. A. Auditorium, where the more intimate recitals are housed. No. 2—Julia Bachus Horn and McDowell Horn. Mrs. Horn is director of the Crescent Hill Musical Club, Louisville, Ky. No. 3—The Khaki Choir of St. Paul's P. E. Church, Louisville, Ky. (Photo by Steffens-Berry Studio.) No. 4—E. J. Scheerer, director Jubilate Choral Association. No. 5—Macauley's Theater, where most of the larger concerts are held



Dormitory of the Louisville Conservatory of Music

Among the other activities of Karl Schmidt will be the local management of Pablo Casals, Spanish 'cellist, who will give a recital at the Y. M. H. A. upon the evening of Dec. 3.

Male Chorus Depleted

The future of the Male Chorus, under the direction of Carl Shackleton, is problematical, as the majority of its members, as well as its director, come within the draft age. The waiting list is large and singers could be recruited from it, but unfortunately these men are also of military age. The club has pledged a December concert, however. This being the final concert of the 1918 season, for which many tickets are held by season ticket owners, Mr. Shackleton will endeavor to hold the club together for at least one more concert and, if possible, for a spring appearance.

The chorus is made up of forty singers and is one of the recognized musical factors of the city. Local soloists are used for some of the club concerts, but many singers of note have been brought to Louisville for appearances with the club. The concerts will be given at the auditorium of the Boys' High School. Florence Blackman is the club pianist.

Crescent Hill Musical Club is entering upon its third season. It is a mixed chorus of fifty voices and an associate membership of 200. It is under the guidance of Mrs. Julia Bachus Horn, with Marguerite Dohrmann at the piano. During the 1918-19 season two concerts will be given, at one of which Coleridge-Taylor's "Hiawatha" will be offered and at the other Goring Thomas's "Swan and Skylark." These will be given at the auditorium of the Y. M. H. A. Alexander Woodruff is president.

Jubilate Choral Association is a chorus made up of nine church choirs, under the direction of Ernest J. Scheerer. It numbers about 250 mixed voices and will make three appearances during the winter and spring. It opened the musical season in September at the State Fair, in conjunction with Thavin and his concert band, and made a most distinct and favorable impression upon a large audience. A patriotic and secular concert of large proportions is planned for November and a spring concert will close the season, the character of which has not yet been determined. Soloists are generally selected from the club membership. Margaret McLeish is the pianist. Mr. Scheerer is also director of the choir of St. Luke's Reformed Church of Jeffersonville, Ind., and will conduct a concert given by that body in December.

Wednesday Morning Musical Club will conduct its usual activities this winter, with Mrs. J. E. Whitney as president. The lack of a suitable place for the housing of its meetings and its public recitals has handicapped the club somewhat, and it is not at this time in a position to make its prospects public. Heretofore, the club has brought a number of eminent artists to the city, and if a place can be found for their appearance it will again pursue this policy.

A unique club, in that each member

Louisville's Musical Forces

Two Mixed Choral Societies
One Male Chorus
Quintet Club
Two Music Study Clubs
Conservatory of Music
Fine System of Public School Music
Fine Arts Association Concerts
Twenty Music Teachers
Forty Church Organists

[Continued on page 188]



MAESTRO CLEOFONTE CAMPANINI
General Director



Giorgio Polacco



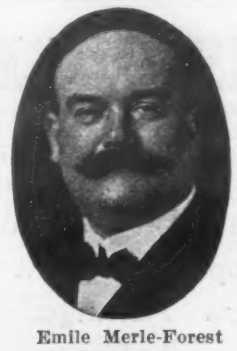
John O'Sullivan



Guido Ciccolini



Sylvia Tell



Emile Merle-Forest



Alessandro Dolci



Louis Hasselmans



Beryl Brown



Vittorio Trevisan



Alma Peterson



Octave Dua



Marthe Chenal

LEXINGTON THEATRE

Lexington Avenue at 51st St., New York

January 27th, 1919. February 22d, 1919

SECOND NEW YORK SEASON

OF THE

Chicago Opera Association



Marcel Charlier



Giuseppe Sturani



Carolina Lazzari



Mario Valle



Mabel Preston Hall



Yvonne Gall



Marguerite Sylva



Florence Macbeth

Sopranos
Amazar, Vira (new), of the Petrograd Opera
Brown, Beryl (new)
Chenal, Marthe (new), of the Paris Grand Opera
Fitziu, Anna
Gall, Yvonne (new), of the Paris Grand Opera
Galli-Curci, Amelita
Garden, Mary
Gibson, Dora (new) of Covent Garden Royal Opera
Hall, Mabel Preston
Jardon, Dorothy (new)
Macbeth, Florence
Maxwell, Margery
Miura, Tamaki
Mooney, Miriam (new)
Namara, Margaret (new), of the Boston Opera Co.
Noe, Emma (new)
Parnell, Evelyn
Peterson, Alma
Pruzan, Marie
Raisa, Rosa
Sharlow, Myrna

Mezzo-Sopranos and Contraltos
Berat, Louise
Claessens, Maria
Lazzari, Carolina
Pavloska, Irene
Sylva, Marguerite
Van Gordon, Cyrena

Tenors
Ciccolini, Guido (new), of the Costanzi, Rome
Dolci, Alessandro (new), of La Scala, Milan
Dua, Octave
Fontaine, Charles (new) of the Opera Comique, Paris
Lamont, Forrest
Muratore, Lucien
Oliviero, Ludovico (new) of the San Carlo, Naples
O'Sullivan, John (new), of the Paris Grand Opera
Proctor, Warren
Rogerson, William (new)

Baritones
Baklanoff, Georges
Defrere, Desire
Dufranne, Hector
Maguenat, Alfred
Marcoux, Vanni
Rimini, Giacomo
Stracciari, Riccardo
Valle, Mario (new), of the Regio, Torino

Bassos
Arimondi, Vittorio
Huberdeau, Gustave
Journet, Marcel
Lazzari, Virgilio (new) of the Communale, Bologna
Nicolay, Constantin
Trevisan, Vittorio

Premiere Danseuse
Tell, Sylvia

Premiers Danseurs
Oukrainsky, Serge
Pavley, Andreas

Conductors
Campanini, Cleofonte
Charlier, Marcel
Hasselmans, Louis (new), of the Opera-Comique, Paris
Polacco, Giorgio (new) of the Metropolitan Opera House
Sturani, Giuseppe

Stage Director
Merle-Forest, Emile

Ballet Master
Ambrosiny, Francois

Chorus Master
Nepoti, Pietro

Technical Director
Beatty, Harry W.

Scenic Artist
Donigan, Peter J.

Assistant Conductors
Carbonieri, Anton F. (new)
Conti, Arnaldo
Ruffo, Ettore Titta
Spadoni, Giacomo
St. Leger, Frank (new)
Sturani, Cesare (new)

Concert Master
Skolnik, Gregor

Librarian
Bigalli, Dino

NOVELTIES AND REVIVALS

Bellini—Norma
Donizetti—Linda da Chamounix
Erlanger—Aphrodite (American premiere)
Fevrier—Gismonda (world's premiere)
Gunsbourg—Le Vieil Aigle (New York premiere)
Giordano—Fedora
Halevy—La Juive
Leroux—Les Cadeaux de Noel (American premiere)
Le Chemineau (American premiere)
Mascagni—Le Maschere (American Premiere)
Massenet—Cleopatre (New York premiere)
Don Quichotte
La Navarraise
Werther
Meyerbeer—L'Africaine
Moore—Louis XIV (in English, New York premiere)
Offenbach—Tales of Hoffman
Ricci Brothers—Crispino e la Comare
Rossini—William Tell
Saint-Saens—Samson and Delilah
Thomas—Hamlet
Verdi—Don Carlos (American premiere)
Falstaff
Otello

The season's offerings, in addition to the novelties and revivals, will be selected from the following works:

Bizet—Carmen
Charpentier—Louise
Debussy—Pelleas et Melisande
Donizetti—Lucia di Lammermoor
Fevrier—Monna Vanna
Gounod—Faust
Romeo et Juliette
Leoncavallo
Pagliacci
Mascagni—Cavalleria Rusticana
Massenet—Le jongleur de Notre Dame
Manon
Thais
Meyerbeer—Dinorah
Puccini—La Boheme
Madam Butterfly
La Tosca
Rossini—The Barber of Seville
Verdi—Aida
Il Trovatore
Rigoletto
La Traviata



Margaret Namara



Mary Garden



Virgilio Lazzari



Marie Pruzan



Dora Gibson



Dorothy Jardon



Vira Amamr



Miriam Mooney



Charles Fontaine



Irene Pavloska



Louise Berat



Georges Baklanoff



Margery Maxwell



Anna Fitziu



Forrest Lamont



Rosa Raisa



Lucien Muratore



Amelita Galli-Curci



Warren Proctor



Maria Claessens



Gustave Huberdeau



Riccardo Stracciari



Constantin Nicolay



Cyrena Van Gordon



Photo by Mishkin

Betsy Lane Shepherd

SOPRANO

Management: Music League of America
1 West 34th Street, New York

In the Building of the Pyramid of Success of the Artist's Career,

MERIT WINS!

The Foundation of a singer's success depends upon cultivation of the voice which will make it an unfailing instrument at all times. The vocalist's production, first and last, must be in accord with Nature's way, through its clearer understanding. Science and Art must be welded together with mind, soul and spiritual impulses, expressed in harmony, through a perfect voice instrument, the body. MILLER VOCAL ART-SCIENCE treats of the great natural truth of singing and develops the singer from the foundation of the voice to the heights necessary for the artistic success. - - - - - -

Adelaide Gescheidt, Exponent-Instructor of
MILLER VOCAL-ART SCIENCE
Studios: 817-818 Carnegie Hall
Telephone, Circle 1350 **Interviews by appointment only**

ILYA SCHKOLNIK

VIOLINIST

This season's engagements include appearances in the following cities:—

Trenton, N. J.	Akron, O.	Peoria, Ill.
Hartford, Conn.	Baltimore, Md.	Indianapolis, Ind.
Worcester, Mass.	Washington, D. C.	Louisville, Ky.
Utica, N. Y.	Richmond, Va.	Cincinnati, O.
Rochester, N. Y.	Norfolk, Va.	Dayton, O.
Buffalo, N. Y.	Topeka, Kan.	Columbus, O.
Cleveland, O.	Kansas City, Mo.	New York, N. Y.
Canton, O.	Omaha, Neb.	Syracuse, N. Y.

For terms and dates, apply:

MUSIC LEAGUE OF AMERICA, INC.
1 West 34th Street **New York**

PABLO CASALS

The World's Foremost Cellist

First Trans-Continental Tour 1918-19

(Feb. 15—Apr. 15 on Pacific Coast)

Exclusive Management

USERA & CO. **10 E. 43d St., New York**

Should Be In Every Musician's Library

BAKER'S BIOGRAPHICAL DICTIONARY OF MUSICIANS

(Third Edition)

REVISED AND ENLARGED BY ALFRED REMY, M. A.

With over 2,000 new biographies, including those of every musician (composer or performer), every writer and theorist on musical subjects, and every man or woman who has played a part in or exercised an influence on the art of music in recent years, this new, revised and greatly enlarged edition of this famous work will be a veritable masterpiece of reference and enlightenment. Americans have been given special prominence by the editor, and this fact ought to make the book practically essential to every American musical library because no other reference work or dictionary even approaches the new book for detail and authenticity in this regard. The number of pages will be over 1,200, and the mechanical production will leave nothing to be desired in effectiveness and beauty.

Will Be Published Early In November

Regular Price, $5.00, Plus Postage

Special Advance Price $4.00 **Postpaid when cash accompanies order.**

G. SCHIRMER

3 East 43d St. **New York**

LOUISVILLE PASSING SAFELY THROUGH WAR CRISIS

[Continued from page 185]

is an active member, is the Music Study Club, of which Mrs. Louis Cohen is president. This society is interested in the widening of the circle of musical appreciation and is pledged to that work. Its members are variously interested in war work at the present time, but have kept the club intact and will not drop their musical activities.

Work at Conservatory

The Conservatory of Music is becoming an important factor in the musical life of Louisville and has made a record for itself in many ways in the seasons that have passed. One of these is the fact that every member of the Public School Music graduating classes for the 1916, '17 and '18 year terms has secured a good position, and there is still a demand for more teachers. Forty-three pupils' recitals were given last year and fully as many are scheduled for this season. In addition many faculty recitals will be given by the twenty-eight teachers. New dormitories have been added. This has been made necessary by the increased number of out-of-town students. Much interest will attach to the addition of Charles Norman Granville to the corps of instructors in the vocal department.

In connecting himself with the Louisville Conservatory Mr. Granville is trying out a long cherished belief that the South will eventually excel in music if its individuals are interested to the point of enthusiasm. An early recital will introduce him to the local public, and this initial appearance will be followed by a public series of four lectures at the Y. W. C. A. auditorium during November, December, January and February. At some time to be announced later the Conservatory will bring to Louisville Fay Foster, soprano, and Hallett Gilberté, baritone-composer. It will also produce at Macauley's Theater one or two light operas. James Wesley McClain is president of the Conservatory and Frederick A. Cowles director.

Music in the public schools, always a vital force in the artistic life of any community, is being handled in the schools of Louisville with remarkable success by Caroline B. Bourgard, general supervisor of music. It is the plan of Miss Bourgard to train personally one or more grade teachers in each school in improved methods of group instruction. Grade teachers, because of their knowledge of educational principles and training in methods are particularly adapted to this work, if they have had careful instruction under private teachers. Group teaching in the Girls' High School has proved satisfactory, and there are now many groups of four and five pupils studying voice, piano and violin, at twenty-five cents per lesson, under Alwine Hallenberg, Nellie Chase and Matthias Oliver.

It is also Miss Bourgard's plan to organize classes in the high schools and the Normal School for the purpose of studying diction, that all pupils may cultivate pleasant voices for social life and agreeable speaking voices.

Credit System Successful

Outside music study under private teachers, for credits, is gaining in popularity steadily, and is causing pupils to study with more earnestness of purpose and teachers to have higher aims. The examining board has had to be enlarged from time to time to cope with the work, and it has now sub-committees for examining students in violin, piano, organ, voice and orchestral instruments. To emphasize memorizing and musical appreciation there are three circulating record libraries for the kindergarten, primary and upper grades, and each school having a machine gets a set of new records every three weeks.

Miss Bourgard uses the laboratory method for teaching musical principles in the normal school. Her pupils started this season with the composition of simple songs, but have progressed so enthusiastically that at this time they are gleefully writing an operetta.

A Khaki Choir

The Khaki Choir of St. Paul's Episcopal Church is a decided and timely novelty in the matter of church choirs, and is, the director thinks, the only one of its kind in the United States.

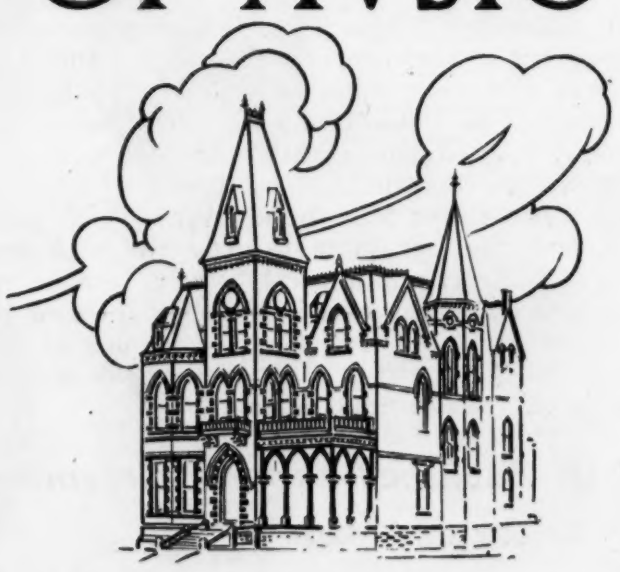
The idea originated with the organist and director of the choir, Carl Wiesemann, who, like all choirmasters, was handicapped by the withdrawal of men for the army. As this choir consisted of men and boys, it was likely to dwindle to practically nothing. Fortunately, the rector of St. Paul's, David Cady Wright, was civilian chaplain at Camp Zachary Taylor, and was in touch with the singing men of the various regiments. With his aid, and that of his secretary, Mr. Wiesemann was enabled to interest such singing soldiers as the camp contained in the formation of a church choir. From a beginning of twenty-five singers, there are now fifty-two men enrolled. Of these twenty-eight are tenors, a very unusual proportion. The personnel of the choir changes every three or four months, as the men are moved from one camp to another, but the standard has been maintained through several of these changes. The choir sings the complete service, chanting all canticles. And during the offertory the different men who have been church soloists sing special music in solo or duet form. Mr. Wiesemann's success should warrant other choir directors, who are situated near army or navy camps, in following in his footsteps.

At a meeting of the directors of the recent Liberty Loan Chorus, which has been so successfully conducted by Chester Solomon, it was suggested that that organization be made a permanent one, not only for use in patriotic work, but as a means of interesting the people at large in music of a standard character and to keep them singing through this period of stress and strife.

Altogether, Louisville's musical outlook is encouraging, rather than the reverse.

HARVEY PEAKE.

LOVISVILLE
CONSERVATORY
OF MVSIC



Leading Conservatory of the South
Faculty of National Reputation
Dormitories

A school which combines all the advantages of a completely equipped Conservatory with that personal attention and analysis of the students' individual problems necessary to successful careers.

RECITALS, OPERATIC and DRAMATIC PRODUCTIONS
Louisville Kentucky

WAR ELIMINATES MUCH TOPEKA MUSIC

No Artist Courses Are Being Planned—Interest Centers in War Work

TOPEKA, KAN., Oct. 12.—Musical activities in Topeka this winter probably will be limited largely to concerts and recitals given by local musicians and to community "sings," which have grown greatly in popularity during recent months.

The chances for the presentation of an artists' course are not at all promising, as those persons who have formerly undertaken the management of such a series have either left the city or are so occupied that they are unable to devote any time to such work.

On the other hand, much attention on the part of local musicians is being devoted to war time music work, including the organization of committees to conduct community "sings" in connection with the Liberty Loan campaign, the drive for funds for the war work organizations in November and the Red Cross Christmas membership campaign.

An effort is being made by the officers of the Rotary Club to bring a grand opera company here for a short engagement during the winter season, but the contract has not yet been signed. It is probable that the local theatrical management, as in years past, will present a grand opera company. It was under this management that the Boston Grand Opera Company appeared here last season.

The Topeka Musical Arts Society will play a prominent part in the musical activities this winter. Arrangements are now being made for the presentation of the "Messiah" again during the Christmas season, and it is probable that another production will be attempted in the spring.

Owing to a complete change in the faculty of the Washburn College Fine Arts department it is not known yet what part that institution will play this year in promoting music in Topeka.

The Women's Committee of the National Council of Defense for Kansas, of which Mrs. D. W. Mulvane of Topeka is State chairman, is now making arrangements, in co-operation with prominent musicians throughout the State and people interested in community singing, to organize all musicians for war work. The plan is to have music at all the mass meetings called to hear messages concerning the war, Liberty Bonds and other patriotic campaigns. The inspirational value of music at such meetings is thought to be of sufficient importance to make the organization of liberty choruses and community singing bands a vital factor in the success of such drives.

Among well-known musicians in the State who will take part in the organization work are Frank A. Beach, Kansas State Normal School, Emporia; William B. Kinnear of Larned, Blanche Rumbley of Chanute, Catherine H. Strouse of Emporia and Minnie Taylor of Leavenworth.

RAY YARNELL.

Salina (Kan.) Women Form New Club

SALINA, KAN., Oct. 11.—The first of the Shipman concert series, presenting Warren Proctor and Mme. Sturkow-Ryder, was given at Pittsburg, Kan., on the 7th and at Lindsborg on the 8th, before crowded and enthusiastic houses. For encores Mme. Ryder gave her own composition, "Imps," and Mr. Proctor sang the same composer's "So Dear." The influenza epidemic closed public gatherings in the middle of the week, so that the other concerts of the tour were postponed until the week of Nov. 11, when the tour will be completed. A new music club was organized Monday evening with the following officers:

President, Mrs. A. A. Rickert; vice-president, M. W. Park; secretary, Mrs. Vera Brady Shipman; treasurer, Daisie M. Bush. This club will meet fortnightly and take active part in the community music arrangements.

Augusta Cottlow's program for her Æolian Hall recital the evening of Oct. 28 will feature MacDowell's "Norse" Sonata.

MARIE
TORRENCE



AMERICAN
SOPRANO

Comments on Recent Concert Tour in the South:

Atlanta Journal: Capacity audience impressed by her winning personality and charming stage presence as well as the beauty of her exquisite voice.

News and Observer, Raleigh, N. C.: Her voice is a coloratura, unusual in purity and sweetness.

The Times, Raleigh, N. C.: Miss Torrence has a voice of remarkable clearness and sweetness, which is perfectly controlled.

The Telegraph, Macon, Ga.: * * * The most popular program ever put on at Camp Wheeler. Her voice is very flexible and takes the highest notes with ease and clearness.

The Press, Savannah, Ga.: A coloratura voice of remarkable flexibility and purity of tone. The soldiers applauded for more and more, until Miss Torrence had to extend her program.

SEASON 1918-1919

Available for Recital and Festival Engagements—Now Booking Through CONCERT DIRECTION M. H. HANSON, 437 Fifth Avenue, New York.

"MOVIE" THEATER STIMULATES MASS-SINGING IN MILWAUKEE

Remarkable Results Follow Inauguration of Community Chorus in Alhambra—Movement Spreads to Parks and Churches—Moeller-Andrews Bureau to Present Chicago Opera Stars and Other Famous Artists in Series—Margaret Rice to Continue Her Twilight Musicales—Auditorium Symphony to Foster More Municipal Concerts, Featuring Noted Soloists—War Cuts into Choral Ranks but All Clubs Will Present Programs

MILWAUKEE, Oct. 10.—The newest thing in Milwaukee musical annals is the intense interest in community singing which has developed in the course of a few weeks. A new tendency had been noted, especially for the singing of war songs. But the real beginning of the idea was the fact that the Alhambra, the leading theater, seating 3200, engaged Frederick Carberry, president of the Civic Music Association, to conduct community singing in connection with the movies. That this was a genuine attraction, surpassing the movies in interest, was proved by the fact that during the six weeks when the singing was provided the attendance was high. When the singing was not provided there was an immediate slump in attendance, indicating the positive drawing power of singing by the audience even for a paid entertainment.

From the Alhambra Theater the singing spread to many parks and churches. Many churches now devote some of their Sunday evening services to singing community songs, ballads and patriotic songs being used for the most part. Other churches have special song services which include the singing of the best hymns.

It is believed that more people will go to concerts than ever before and that more people will join choral societies than heretofore.

More concerts will be given in Milwaukee this season than ever before, judging from the prospects at this time. The people apparently demand music in an increasing measure, although these concerts are pretty largely confined to the artists of the highest rank. The less known musicians are not in so much demand, managers of concert courses saying that it is easier to pay a higher price for the first rank artist than it is to pay a lower price for the lesser artists who do not draw so well.

Surveying Milwaukee's Assets

Municipal Concerts, with Famous Artists
Civic Auditorium
Community Singing in Churches and Parks
Auditorium Symphony Orchestra
Enterprising Concert Bureaus
Innumerable Choral Societies
Music Courses in the Public Schools

Chicago Opera Booked

One of the leading courses to be given is by the Moeller-Andrews Concert Bureau, one of the leading spirits of which, George Moeller, died recently. Notwithstanding his death, the series of concerts was largely signed up and will be continued under the active leadership of Marion Andrews. The season series of Miss Andrews will consist of six concerts, including two performances of the Chicago Opera Company and the other four by other artists. The dates are: Oct. 14, "Tosca," with Mary Garden and George Baklanoff; Oct. 15, "Barber of Seville," with Galli-Curci and Stracciari; Nov. 1, quartet composed of Martinelli, Alda, De Luca and Lazzari; Nov. 15, Heifetz; Feb. 17, Alma Gluck; March 31, Margaret Matzenauer.

The Moeller-Andrews Bureau is planning a number of extra concerts beside those given in the course of six, which will include Caruso, the Paris Orchestra guaranteed by the Association of Commerce, Werrenrath, Galli-Curci and a number of others whose dates have not yet been definitely announced.

At least eighteen concerts are also to be given under the general management of Richard Koebner. Ten of these concerts will be by the Chicago Symphony Orchestra, the dates being Nov. 4 and 18, Dec. 9 and 23, Jan. 13 and 27, Feb. 17, March 3, 17 and 31. The soloists with the orchestra will be Mabel Garrison, Mischa Levitzki, piano; Charles Brueckner, 'cello; Harry Weisbach, violin; Alfred Barthel, oboe; and Alfred Quensel, flute.

Mr. Koebner also presents a series of seven concerts as follows: Oct. 28, Eddy Brown, violinist; Nov. 25, Leo Ornstein, pianist, and Olive Nevin, mezzo-soprano; Dec. 2, the Flonzaley Quartet; Jan. 6, Stracciari, baritone; Feb. 10, Harold Bauer; March 6, Lucy Gates and Arthur Shattuck, pianist.

Beside this course of seven concerts Mr. Koebner will present Gabrilowitch, the pianist, and perhaps a number of others.

The "Twilight" Musicales

Margaret Rice, who has been managing Arthur Shattuck and some other leading artists, will give a list of recitals in the Athenæum on Sunday afternoons at 4 p. m., known as "twilight musicales." This series will be given for the home relief department of the National League of Women's Service. The four twilight musicales are: Nov. 17, Arthur Alexander; Dec. 1, Olga Samaroff; Dec. 29, Trio de Lutece; Jan. 5, Gabrielle Gills, soprano. Beside the series Miss Rice will present at the Auditorium on Oct. 30 Cantor Rosenblatt. Miss Rice is now working on plans for similar concert courses at Racine and Green Bay and promises to be one of the leading musical managers of the State.

Among choral societies the Arion Musical Club has manifested its usual energy under the leadership of John E. Jones, president. The club is taking in an immense number of new singers as a result of the intense revival of interest in choral singing throughout the community. The club will present three concerts in its regular course: on Nov. 21, the Society of Ancient Instruments; March 13, Florence Macbeth, with the club; May 8, Arthur Middleton, with the club. No decision has been made yet as to the presentation of "The Messiah" this year, which has been given by the club for almost forty years.

The Arion Junior Musical Club, under the direction of Dr. Daniel Protheroe, as well as the adult Arion Club, was reorganized with several hundreds of children, who are given expert choral instruction. A concert will be given by these youthful singers in the Pabst Theater at the close of the season in May, the exact date not being ready to announce at this time.

The Milwaukee A Cappella Chorus with Theodore Dammann as president and William Boeppler expects to have a successful season. The club will hold close to choral standards, the first concert, Dec. 3, to be given by the club and Finlay Campbell, baritone, and Miss Pearl Brice violinist, of Milwaukee. The second and final concert will be April 22, with the oratorio Max Bruch's "Cross of Fire," assisted by an orchestra and Burton Thatcher, bass, and Marie Pruzan, soprano.

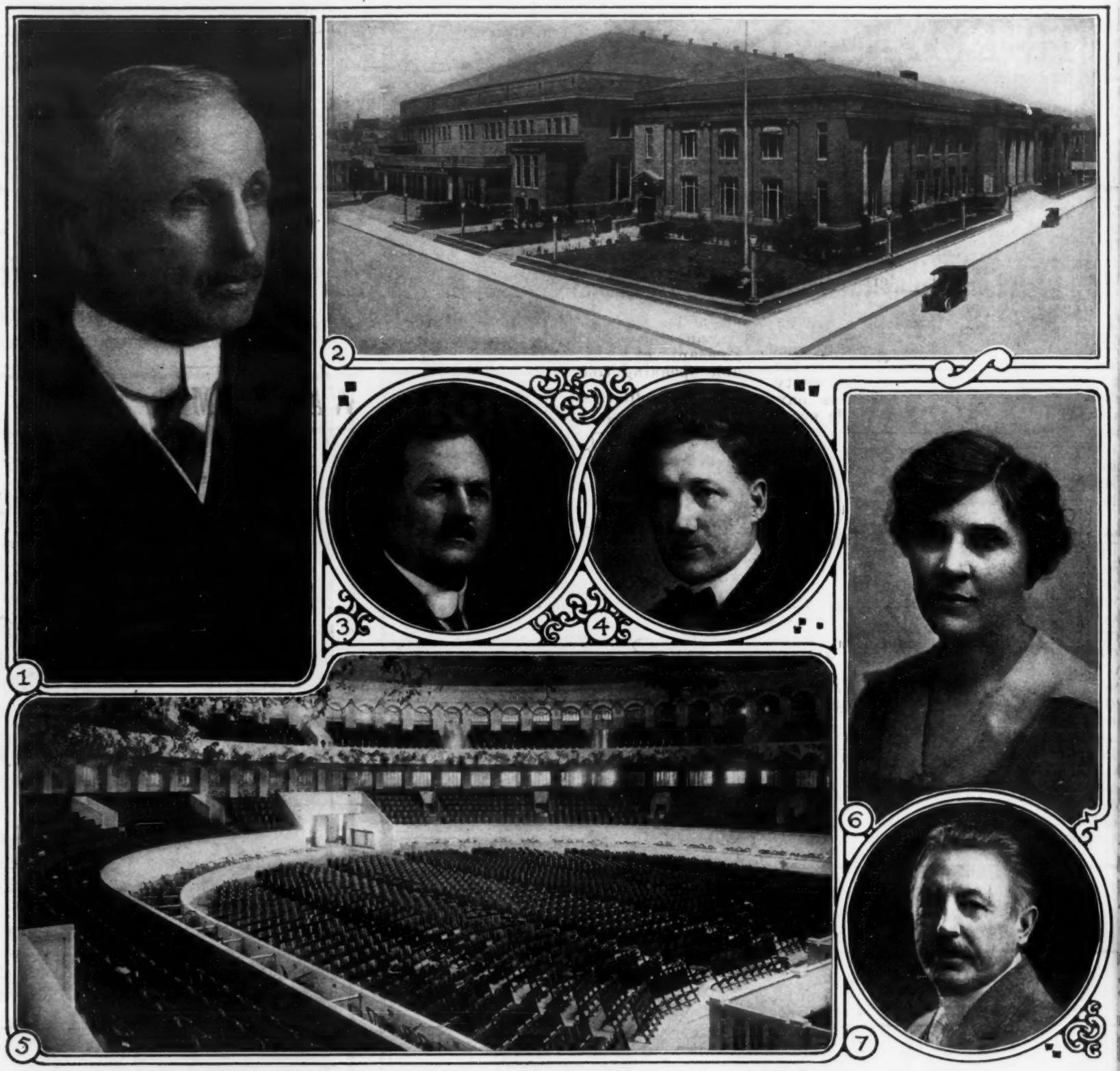
The Lyric Glee Club, composed of some sixty or seventy men under the leadership of Arthur Dunham of Chicago, has had its ranks badly depleted by the war. Plans for the season have not yet been announced. It is probable that the men remaining will provide patriotic music and perhaps it may be possible to follow with a larger program later in the season.

The Milwaukee Musical Society is expected to follow a restricted program this season under the leadership of Herman A. Zeitz. Rehearsals have been announced, but no program of concerts has been given out.

One of the most important musical projects in Milwaukee this season will be the series of twenty-four concerts to be given by the Auditorium Symphony Orchestra. Manager Joseph C. Grieb of the Auditorium and Conductor Herman A. Zeitz have elaborate plans for making this series more successful than ever before. Tens of thousands of persons will have an opportunity to hear this Milwaukee orchestra at a price of ten and twenty cents each.

In case the war tax is assessed on these concerts, the plan is to raise the price to fifteen and twenty-five cents each and include the war tax. One of the striking features of this series is the opportunity to hear a fine orchestra concert

[Continued on page 191]



FORCES MAKING FOR MILWAUKEE'S MUSICAL PROGRESS

No. 1—William Boeppler, Conductor of the Milwaukee A Cappella Chorus. No. 2—Exterior View of the Milwaukee Auditorium, containing the city's greatest concert hall, seating many thousands. No. 3—Theodore Dammann, newly elected President of the Milwaukee A Cappella Chorus. No. 4—Joseph C. Grieb, Manager of the Auditorium and of the popular series of orchestra concerts. No. 5—Interior View of Milwaukee's Magnificent Auditorium, where the Chicago Opera Company appears and where the city's 10 cent and 20 cent orchestra concerts are held. No. 6—Margaret Rice, prominent as a musical manager, whose headquarters are in Milwaukee. No. 7—Herman A. Zeitz, Conductor of the Auditorium Symphony Orchestra of Milwaukee.

Louis Victor Saar

A NEW MASTER SONG

TRIUMPHANT MOURNING

(Poem by Gertrude Knevels)

SACRED QUARTETS for Mixed Voices:

The Lord's Prayer, op. 92 No. 1
Easter Anthem: Christ, the Lord, Is Risen
Morning, Evening and Communion Service in A op. 93
Venite—Te Deum—Jubilate—Benedictus
Magnificat—Nunc Dimittis
Kyrie—Gratias—Sanctus—Agnus Dei—Gloria Tibi

Published by the JOHN CHURCH COMPANY
CINCINNATI NEW YORK



LOUIS VICTOR SAAR

Head of Theory Department

Chicago Musical College

624 So. Michigan Avenue, Chicago

BLANCHE SLOCUM

MEZZO-SOPRANO

Makes Successful Debut at Orchestra Ha'l, Chicago

Maurice Rosenfeld, Chicago Daily News, Oct. 9, 1918.

"Miss Slocum disclosed a serious intent, clear diction and a voice of wide range. The lower tones resemble a contralto in quality, while the higher register reaches well above the accepted dramatic soprano range. There is considerable power, also, in the voice. Miss Slocum has a good stage presence and her diction in the various languages is clear and distinct. Several of the American numbers, notably John Alden Carpenter's 'Home Road,' had to be repeated."

Henriette Weber, Chicago Herald and Examiner, Oct. 9, 1918.

"Blanche Slocum was given a most hearty welcome. Miss Slocum showed she had given careful thought to those angles of public performance frequently neglected by the young artist. She had a dignified and ingratiating stage presence. In the big aria from 'The Jewess' she proved her right to affix the word dramatic to her vocal label—a big and beautiful voice with a mezzo range and quality."

Herman DeVries, Chicago Evening American, Oct. 9, 1918.

"Miss Slocum's reception was cordial enough to put the singer at her ease from the outset, and her program was therefore delivered with much impressive assurance. The voice is of wide range and great volume. John Alden Carpenter's 'The Home Road' had to be repeated. After her aria, 'Il Va Venir,' from Halevy's 'La Juive,' Miss Slocum was recalled several times."



Karleton Hackett, Chicago Evening Post, Oct. 9, 1918.

"Miss Slocum has a voice of great power which is of a genuine sort of whole-souled quality. She has a hearty way with her. Miss Slocum is a young woman of great natural gifts of voice. There was also a quality of sincerity."

Exclusive Management, Jules Daiber, Aeolian Hall, New York City

Western Representative, James Hawley, Cable Bldg., Chicago

THE BALDWIN PIANO USED



Photo by Matzene

BARBARA WAIT

Contralto

Formerly of CHICAGO OPERA ASSOCIATION

CONCERT—RECITAL—ORATORIO

Suite 632 Fine Arts Bldg., Chicago

STURKOW

RYDER



CABLE BLDG., CHICAGO

Played the following AMERICAN compositions at Lockport in the five appearances she had there last month:

Suite in D Minor.....Arthur Foote
Etude for left hand..... " "
Concerto A Minor.....MacDowell
Novelette ..... "
Perpetual Motion ..... "
The Brook ..... "
Moonlight ..... "
Etude de Concert..... "
Romanze .....Alvah Glover Salmon
Etude Chromatique.....Fay Foster
Pastorale .....Sturkow-Ryder
Invention ..... " "
Imps ..... " "
Five Tribal Songs of the Chippewa Indians (Arranged by Otterstrom).
Two Medicine Men Songs.
Love Song.
Dog Feast.
The Storm.



Photo by Moffett

LEONORA

FERRARI

SOPRANO

Concerts—Recitals

Address c/o Musical America Co.
80 E. Jackson Boul., CHICAGO

HERBERT E. HYDE

CONCERT ORGANIST
ST. PETER'S ESPISCOPAL CHURCH

CONDUCTOR, MUSICAL ART SOCIETY OF CHICAGO
CONDUCTOR, COMMONWEALTH EDISON CHORAL SOCIETY

SUPERINTENDENT CIVIC MUSIC ASSOCIATION OF CHICAGO

Largest Unendowed Music School in U. S. Will Bring Famous Artists to Lincoln, Neb.

Quarter Century of Music Finds City in Van of Western Progress — University's School Leads in Camp Song Activities Municipal Opera Will Again Be Given—Community Sings and Christmas Tree Features of Civic Life

LINCOLN, NEB., Sept. 23.—That Lincoln is to uphold its recognized high standard of musical ideals during the coming season, and also continue to bring to Nebraska the best artists to be heard on the concert stage, despite war conditions, is evidenced by the very interesting announcements which have been made the past few days by various local managers and club leaders.



Hazel Gertrude Kinscella

State President Nebraska Federation of Musical Clubs; Representative of MUSICAL AMERICA

Recognizing that the sound foundation of all musical appreciation rests upon inward growth, the city and its musical leaders have, at all times during the last quarter-century (which years include nearly all its life as a city), sponsored only the best in music, and the city stands to-day as one of the musical and educational landmarks on the Western prairies. Its public school system, under the efficient supervision of H. O. Ferguson, is well and favorably known and Lincoln was the second city in the United States to allow high school credits for the private study of practical applied music. The high school courses contain a separate course in fine arts, in which a pupil may major in music, and following its completion be assured of entrance at the University of Nebraska, also situated in Lincoln. Supervisor Ferguson announces for the coming year, aside from continuance of the established system of instruction in the grade and high schools of the city, the following interesting plans:

The splendid work done last year by the Boys' and Girls' Glee Clubs will be continued; each club will probably give a home concert, and it is planned that they may tour the state in concert. They will at all times be available for patriotic work, and will work along the line of a war program. In the spring the two clubs will unite in the presentation of an opera, having given "Pinafore" the past year. The High School Choral Club will sing one of the new patriotic choral works before the holidays. The Children's Festival will be held again in the spring, and Mr. Ferguson is planning the use, at that time, of "Hiawatha's Childhood" or Graham's "Piel Piper of Hamelin," or both. One particularly fine feature of the work of the schools has been the weekly community sings held in the halls of the wards schools, during which all school children in the city sang, at the same time, the same patriotic and folk music. This has been the means of preparing the scholars for participation in the monthly community sings held in the city autditorium during the winter months. Mr. Ferguson has also outlined an enlarged plan for the school orchestras, and instrumental classes in the grades. Mr. Ferguson has recently been elected president of the music section of the Nebraska State Teachers' Association, and is a member of the State Song Committee of the National Council of Defense, being continually busied complying with the increased demand for the organization and conducting of community sings over the state.



LEADING FIGURES IN LINCOLN'S MUSIC-LIFE

No. 1—Mrs. Carl-Frederick Steckelberg, President of Musical Art Club. No. 2—Walter Wheatley, Producer of Municipal Opera. No. 3—An important chamber music organization of Lincoln. The Novello Trio (left to right): Miriam Little, Eula Marshall-Brewster, Helen Chase. No. 4—Supervisor H. O. Ferguson of the Public Schools, Community and Festival Leader. No. 5—Mrs. O. F. Hines, President of Thursday Morning Musical Review. No. 6—Adrian M. Newens, President and Director of University School of Music, Local Manager. No. 7—Mrs. H. J. Kirschstein, successful Local Manager. No. 8—C. O. Bruce, Leader in Community Events and Director of Musical War Activities. No. 9—Mrs. Joseph Grainger, President of Matinee Musicale. No. 10—Sidney Silber, President of Nebraska Music Teachers' Association.

School of Music Will Hear Noted Artists

That musical ideals are so high in Lincoln is largely due to the pioneer efforts (in both educational and managerial lines) of Willard Kimball, the founder, and for twenty-three years, the director of the University School of Music, the largest unendowed music school in the United States. Mr. Kimball has recently sold the institution which has been his pride for so many years, but to prove his continued interest in things musical, has recently organized the Nebraska State Music Teachers' Association, and is just retiring from its presidency. Adrian Newens, the new president and director of the School of Music, announces a very interesting course of concerts to be managed jointly by the School and Mrs. H. J. Kirschstein. On Oct. 10, a concert will be given at the City Auditorium by Frances Alda soprano; Carolina Lazzari, contralto; Sigs. Martinelli, tenor, and DeLuca, baritone, of the Metropolitan: in January, Efrem Zimbalist, the violinist, will be presented by the same management, as will Josef Hofmann, on March 31, and Louise Homer, on April 24. The School of Music also plans to present Mrs. Edward MacDowell in a lecture recital in December. It is further announced that the privilege of attendance by music students, at a greatly reduced rate of admission, will be continued as in past years.

The University School of Music will celebrate its quarter centennial in June, and faculty and alumni are making active plans that there shall be at that time a large "home-coming," and a fine two-days' festival of music. At this festival the School Choral Society, directed by Thurlow Lieurance, and the orchestra will give several programs, with soloists to be announced later. Besides this, the Choral Society will give two programs during the year, and the students, orchestra, junior orchestra and the Steckelberg String Quartet will appear in frequent public programs. Director Newens (who is also editor of the Musical Department of *The Nebraska Teacher*) plans that the 1000 students of the School shall have every possible opportunity for the hearing of the best music.

A Musical Assay of Lincoln, Neb.

The University of Nebraska, with a FineArts Department, Chorus, Glee Clubs, Band, Orchestra, and Other Musical Organizations
The Largest Unendowed Music School in the United States, Several SmallerSchools and Many Splended Private Studios
10,000 Music Students
Municipal Opera
All Star Concert Course
Splendid Public School Music System
University of Nebraska Convocations
Numerous Festivals and Pageants
The Largest Woman's Club in the World
The Matinee Musicale
The Musical Art Club
The Thursday Morning Musical Review
Epworth Assembly
State Fair Musical Attractions
Cemmunity "Sings"
Community Christmas Tree
Y. M. C. A. Lecture Course
Concert Courses of Wesleyan University, Union College, and Cotner University
St. Paul Oratorio Chorus
Excellent Music at the Three Nearby Army Camps
Sidney Silber, President of Nebraska Music Teachers' Association

Mrs. H. J. Kirschstein cannot be commended too highly for her eminent success as a local manager, and for her unfailing generosity, having given to war work, last year, over $5,000 earned

[Continued on page 192]

Movie Theater Spurs Mass Singing in Milwaukee

[Continued from page 189]

for a nominal price, but some excellent soloists have been presented from time to time. Many instrumentalists and vocalists of national reputation have taken part in this series heretofore and fine soloists will again be a feature. The city takes care of the deficit.

The Civic Music Association of Milwaukee, organized after the inspiring visit and lecture of Editor John C. Freund of MUSICAL AMERICA, is still working on some of the larger musical problems of the city. High school credit for music studied outside of school with good instructors is being pushed.

Plans are being made to have group lessons in violin and other orchestral instruments in the public schools. The best violin teachers in the city have volunteered to do this work at a nominal cost to the pupils. Local composers are being encouraged. Much patriotic work is being done by the organization. Talent is being sent to the Great Lakes Training Station, where some 40,000 sailors are now stationed. Enlarged plans for the Civic Music Association will soon be announced.

The MacDowell Club, one of the strong and progressive musical clubs of the city, will again take up its chosen lines of activity, which involve the cultivation of the highest musical intelligence among its restricted membership. Choral, orchestra and individual work of a high order will be provided by this club.

S. O. C.

Milwaukee's Musical Resources

Auditorium Symphony Orchestra.
Six strong musical clubs.
Four large and many smaller music schools.
Three active musical managers.
About 1500 music teachers.

Milwaukee's Concert Series

Moeller-Andrews, 10 (or more).
Miss Rice, 5.
Chicago Orchestra, 10.
Milwaukee Orchestra, 24.
Arion Club, 4.
Koebner's series, 8.
A Capellas, 2.
Others coming (estimated), 15.
Total, 78.

These are all first class concerts and do not include recitals by local artists.

Largest Unendowed Music School in U. S. Will Bring Famous Artists to Lincoln, Neb.

[Continued from page 191]

by the management of her All-Star Course.

The University School of Music has been an active leader in war musical activities, and under the direction of C. O. Bruce, a member of the city's War Activities' Committee, has charge of the music at all Liberty Loan, Red Cross, and similar patriotic meetings in Lancaster district, furnishing for one drive over 360 singers. The school will continue to furnish musical entertainment for the soldiers encamped at the University of Nebraska, the Nebraska Military Academy, and at the State Farm.

University Center of Patriotic Music

The University of Nebraska convocations this year, under the direction of Mrs. Carrie B. Raymond, will continue to be of great benefit and interest. Classes will be dismissed two hours weekly, that students may attend the concerts provided (with free admission), and the University Chorus, will, as always, provide suitable music for the Christmas Festival, and for the spring festival of music. A feature of the Christmas celebration at Nebraska is the annual out-door "live" Christmas tree, around which the great throng of students gather for carol singing. The University has also done much in the way of patriotic music, having found that good music stimulates patriotism arouses recruiting, maintains good cheer, raises war money, entertains soldier boys, and maintains courage in private homes.

Lincoln is proud that its womans' club has the largest membership of any woman's club in the world, having had 1911 members the past year. This makes possible many splendid and varied programs. Among these, announced for the year is the opening Children's Festival, given under the direction of Hazel Gertrude Kinscella, on Oct. 14. Jan. 6, a harp concert will be given by Loretta De Lone; Jan. 20, a concert by Grace Bigelow Hopper, pianist, and Stacia Walker Homer, soprano, is scheduled; Feb. 3, Grace Greenwood Gore will present a program of Indian music; on Feb. 17 the large choral department of the club, under the direction of Vera Augusta Upton, will sing the Japanese cantata, "Miss Chrysanthemum," and on March 31, there will be given a chamber music program, by the Novello Trio, an exceptionally fine organization of the city. Mrs. T. J. Doyle is the president of the local club, whose choral department includes within its 150 members many professional singers and players. The semi-monthly meetings are full of interest. Claudia Townsend is the department leader, with Vera Augusta Upton, director.

The Matineé Musicale, Mrs. Joseph Grainger president, will celebrate its twenty-fifth anniversary this year, and will present, among its many excellent programs, a Symphony program, a Gala patriotic program; if possible, the Cadman opera, "Shanewis," in concert form; and in recital two artists, Moses Bogaslawski, pianist, and Julia Claussen, contralto. The student department of the club will continue a strong feature under the direction of Mrs. J. A. Winger, Mrs. L. H. Watson, and Miss Annie Jones.

The Musical Art Club, Mrs. Carl-Frederick Steckelberg, president, has outlined an attractive course of study for the coming season. The thirty members of this study club will continue the work of Program Music, the study being conducted along the illustrated lecture plan. The Club will give a concert for war work in the near future, and will as in former years, hold two open meetings during the year.

The Thursday Morning Musical Review has decided to give over all study and devote their energies to war work during the period of the war, Mrs. O. F. Hines is the acting president.

Municipal Opera Again

Municipal opera will be given again in Lincoln during the coming winter. Walter Wheatley, so well and favorably known as a capable artist, will again direct it. Mr. Wheatley plans to produce opera (it is possible the "Tales of Hofmann" will be the first offering), for the benefit of the Red Cross fund in the near future. For this, he will use both local chorus and soloists. Jean L. Schaeffer and Madame de Vilmar have the opera "Romeo and Juliet" already in rehearsal, and plan to give it in the near future.

It is hoped that the annual Community Christmas may continue to be celebrated in Lincoln, where it has been such an enjoyable feature of the holiday season. It has been the custom for the various choral societies of the city, and the children, to lead in the singing of old Christmas carols about a lighted tree on the capitol lawn.

The Epworth Assembly held each summer at Epworth Park, has brought to the city, annually hundreds of visitors and the president, L. O. Jones, has been very proud that the annual program always includes a concert by some splendid artist,—Henri Scott, David Bispham, and Ewan Williams having been among the artists who have appeared under this management.

The annual Fair of Nebraska is always held in Lincoln the first week in September, and the Fair Board of Directors, have for the past several years, included concerts by the best concert bands and orchestras in their program outlines.

The Y. M. C. A. Lecture Course has brought many fine artists to the city, as have also the lecture and concert course of the Union College at College View, Cotner College at Bethany, and the Wesleyan University at University Place.

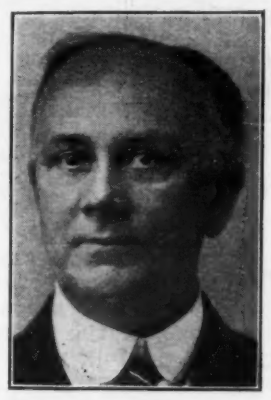
Lincoln is the "Mecca" for aspiring music students from the surrounding states, and concert artists always find here a warm and enthusiastic welcome, and discriminating appreciation of their efforts.

HAZEL GERTRUDE KINSCELLA.

Richmond, Va., Curtails Musical Work Because of War's Demands

Wednesday Club to Omit Mid-Winter Concert and Promises Only Two Festival Programs—Richmond Male Choral Society and St. Cecilia Club Give Up Work During War —Community Music Idea Extended and More "Sings" Will Be Held

RICHMOND, VA., Oct. 3.—The outstanding feature in the music life of Richmond for the coming season will be the concert here of the famous Paris Conservatoire Symphony Orchestra, which comes to this city this month. Richmond has been selected as one of the sixty cities which will be honored by the appearance of the noted organization. Always keenly interested in musical matters and having achieved a national reputation as being one of the leading financial cities of the country, Richmond is also widely known as a musical center, and it was with pride that the Wednesday Club at its May Festival in 1917 presented Galli-Curci, even before New York had been able to secure this gifted coloratura soprano. It is therefore not surprising that when the itinerary was being arranged for the French orchestra, Richmond was put down as one of the places to give a concert and the people of Richmond are not only highly pleased at the distinction but are deeply grateful for the opportunity that will be offered to do honor to the musicians of France and at the same time hear a fine musical program.



—Photo by Foster

William G. Owens

MUSICAL AMERICA'S Representative in Richmond, Va.

The demands of the Government on account of the war have, of course, cut deep inroads into the musical personnel of Richmond and for that reason local efforts will necessarily be greatly restricted. The Wednesday Club, the oldest and most noted organization of the kind in the State, if not in the South, will not give its mid-winter concert this year. It has been the custom in the past to give one of the big oratorios during the Christmas holidays, presented entirely by local talent. This has always been an exceedingly interesting occasion and the event is looked forward to with a great deal of pleasure. The draft has taken so many of the male members of the organization that it has practically been decided not to attempt anything of the kind this year.

The Wednesday Club also cut the number of concerts for the May Festival and will only give two entertainments instead of three, which has been the custom for many years. This club always brings to Richmond the best artists in the country. It is the intention of the club to give two concerts next May, securing for these entertainments the very best artists possible.

Male Choral Society Suspends

The Richmond Male Choral Society, one of the strongest organizations of the kind in the State, will not practice during the coming winter and consequently will not be heard in concert. It has been the custom of this organization to give two complimentary entertainments each year and they are looked forward to with the keenest interest by the music-loving people here. It is with much regret that the club will not be able to work during the coming season, but its director, F. Flaxington Harker, and the music committee, after looking carefully into the situation, realized that with half the members at the front it would be impossible to give a creditable concert, so it was decided to suspend until after the war is over.

The St. Cecilia Chorus, a splendid musical organization composed of young society women, will not work during the coming winter. Most of the members are busy in Red Cross and other similar work and after a consultation with F. Flaxington Harker, the conductor, it was decided not to take up the rehearsals until after the war is over. Two concerts have been given each season by the club, the programs being among the most attractive presented in the city by local talent. These entertainments are always largely attended and the proceeds are given to some worthy charity.

Local choirs have naturally been seriously disrupted by the demand for men in the government service and very few escaped the loss of members. The quartet of the First Baptist Church, regarded as one of the leading choirs of the city, remains intact, but the two male singers and the organist are in the last draft age and may be called to the front. Gladys Peyton Dorsett, the brilliant young lyric soprano, has been secured as the soprano for this choir. The other members of the quartet are Mrs. R. S. Hudgins, Jr., contralto; Oswald F. Blake, tenor, and Marcus Kellerman, bass. Mrs. Hudgins is one of the leading singers of the city. Mr. Blake came to Richmond from Philadelphia more than a year ago and has made himself very popular in music circles. Mr. Kellerman is in the South resting from concert work and preparing a new répertoire for next year, when he will again enter the concert field. While in Richmond he was induced to sing with the quartet of the First Baptist Church. Sheppard Webb, the organist, is active in the music life of the city and is one of the best accompanists in Richmond. He is also organist and director of the quartet choir of Beth Ahaba, the Jewish synagogue.

Growing Community Spirit

Sunday "sings" will be inaugurated here again this winter and the Belgian Ambassador is expected to be here at the opening concert and make an address. Walter C. Mercer, director of the public school music, who conducted the "sings" with marked success last winter, will again be conductor. There will be an orchestra made up of professional and amateur musicians.

Individual singers and musical clubs joined with enthusiasm in the efforts to give entertainment for the soldiers camped near Richmond and concerts were given almost every night by members of the music colony of Richmond. The singers gladly offered their services and were ready on any and all occasions to answer any call from the soldier camps. The Musicians' Club will not eliminate any of the usual features in the season's program, but will give three private recitals for students on Dec. 4, Feb. 5 and April 9. They will be for boys and girls engaged seriously in the study of music.

Musicales by members of the club will be given monthly during the season. These informal events take place in the auditorium of the Woman's Club and are attended only by members. Each program is devoted to one subject with the exception of the first, which will be miscellaneous and will be given Oct. 30. The remainder are as follows:

"American Composers," Nov. 27; "Christmas Music," Dec. 18; "Russian," Jan. 29. "Early French for Piano and French Opera for Voice," Feb. 26; "Spanish Music for Piano and Italian Opera for Voice," March 26; "Early Italian Music for Both Piano and Voice," April 30, and "Modern French," May 14.

Artists' concerts promise to be brilliant events and are scheduled as follows:

Dec. 13, Guiomar Novaes, pianist; Jan. 30. Louis Graveure, baritone, with Bryceson Treharne, accompanist; March 31, Flonzaley Quartet.

WILLIAM G. OWENS.



WALTER WHEATLEY

Leading Tenor

Royal Opera, Covent Garden, London

Available in

Middle West for *Opera, Oratorio* and *Recitals*

Enormous Success with Apollo Musical Club of Chicago, in Stabat Mater and Swan and Skylark.

Post—* * * Sang Cujas Animam with understanding and dependable high notes. * * *

News—Of the soloists special mention should be made of Walter Wheatley's fine singing. * * *

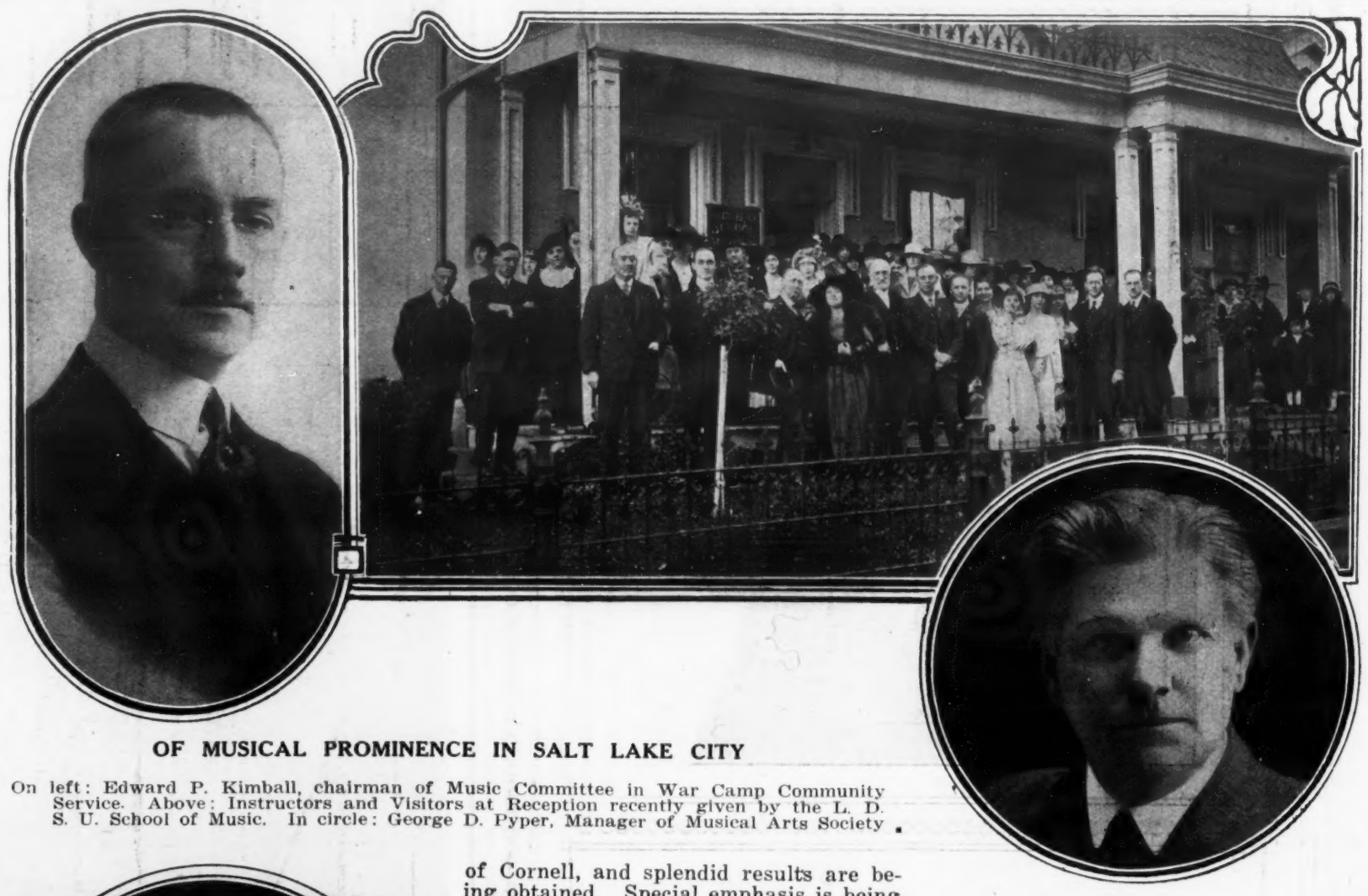
American—Voice of good range, sonorous and sympathetic.

Journal—Voice with warm lyric tones, and he knows how to sing. Best known as an opera singer, he has equal merits in oratorio. Value of his singing increases with the value of the music.

Address: WHEATLEY STUDIOS, LINCOLN, NEB.

Co-operation Will Be Keynote of Salt Lake City's Year

Many Organizations Joining to Promote Music as a War Essential—Military Bands Are Factor in Musical Season—Student Body of Schools Will Be Heard in Marching—Singing Choruses — Club Gives One Day of Its Program to Discuss Aims of Musical Alliance—La Scala and San Carlo Opera Companies to Be Presented



OF MUSICAL PROMINENCE IN SALT LAKE CITY

On left: Edward P. Kimball, chairman of Music Committee in War Camp Community Service. Above: Instructors and Visitors at Reception recently given by the L. D. S. U. School of Music. In circle: George D. Pyper, Manager of Musical Arts Society

SALT LAKE CITY, UTAH, Oct. 12.—In forecasting the musical activities for the coming season, one sees the same avenues opened through which we have gained our inspiration and entertainment during the past few years—the Philharmonic Orchestra, Musical Arts Society, schools of music, the music section of the Ladies' Literary Club, and the various choral bodies. The Oratorio Society, which meant so much to the community at large, has been the only organization which has been obliged to disband, having been hit hard by the war.



Zora Shaw Hoffman,
MUSICAL AMERICA'S Representative in Salt Lake City, Utah

It has lost many members, together with its conductor, Squire Coop.

Salt Lake seems to have arisen to a new plane of municipal consciousness, for by common consent our many musical organizations which have heretofore "paddled their own canoe," have now joined forces in a spirit of service and co-operation.

The new plan involves the organization of all musical units for a big community "sing" to be given on the expanse of lawn at Fort Douglas. To this cantonment is due, for the most part, the great impetus to promote music within the community. Edward F. Kimball, organist, as chairman of the music committee in War Camp Community Service, has given freely of his time and talent and will be the director of the new enterprise. Because of the willingness of the musicians and chorus singers, together with orchestral forces, to enter into the spirit of the plan, he feels that ultimate success will crown the efforts made. Mr. Kimball has already made a canvass of all the available material in the city, and has the records on file. Letters have also been addressed to Ogden, Provo, Logan and other towns, in order to receive the co-operation of the musicians of the State. In addition, Mr. Kimball has been appointed by the State Council of National Defense, chairman of the Committee on Liberty Choruses and community singing. The other members on the committee are A. C. Lund, Hugh W. Dougall, A. H. Peabody, Clare Reed (Provo) and Joseph Valentine (Ogden). They in turn have appointed county directors to establish plans for "Community sings" in every county in the State. Fort Douglas has been made into a Reconstruction Hospital as well as a training camp for engineers, the ultimate number of men to be stationed at the camp to number between 4000 and 5000. Every recreation pavilion and each hospital will be equipped with a piano and musical instruments donated by the community at large. George E. Skelton, violinist, has been made band leader of the battalion of 70th Engineers. He has discovered much talent and in a short time expects to have the band fully organized. He has been canvassing the locality for instruments and has received earnest co-operation. An orchestra also is being organized and a glee club is proposed.

"Begin with the Children"

"If you wish to make a community musical, begin with the children," says Hugh W. Dougall, Supervisor of Music in the Elementary Schools. Mr. Dougall has just returned from a profitable summer at Cornell, and is very enthusiastic over the outlook for the coming year. The schools are using the books by Hollis Dann, head of the music department of Cornell, and splendid results are being obtained. Special emphasis is being laid on "sings" of a patriotic nature. In every school is a full-sized orchestra, and in many instances some very good ensemble work is being done. At these assembly "sings" all songs used are memorized and every pupil participates in the singing. These gatherings will create and foster a national pride among the younger generation. In consequence of this practice it will be possible to mass the entire elementary student body of 1000 or more in marching singing choruses for the Liberty Loan and Red Cross drives.



No. 1—Tracy Y. Cannon, President and Director of the Pioneer Stake Choristers' and Organists' Association. No. 2—Rosalie Bork Smith (Mrs. Ernest Ashton), Chairman of Music Section, Ladies' Literary Club. No. 3—Prof. A. C. Lund, Conductor of Tabernacle Choir

The University of Utah Music Department is making considerable progress, under the direction of Thomas Giles, but as yet definite plans have not been formed. However, the Training School at the State University will proceed as usual with the activities of former years. P. Melvin Petersen, head of Normal School Music Department, has charge of the training detachment. He will direct the "sings" among the boys who number, approximately, 450. A band has been formed, with thirty-two members, with Claude C. Cornwall as leader. An orchestra of ten pieces is also being organized with Sigmund Appleman as conductor.

Tracy Y. Cannon, president and director of the Pioneer Stake Choristers' and Organists' Association, is devoting much of his time to the promoting of higher ideals among the choirs of Pioneer Stake. As an incentive for better chorister singing and understanding, each ward selects from its midst two of its best members and gives them ten weeks of free tuition in choir conducting at the L. D. S. U. School of Music. By this means Mr. Cannon hopes in time to raise to a higher degree the standard of choir singing in the various wards in the Stake.

The National Federation of Musical Clubs seems to have found a definite place in war service and in lightening the burdens of those at home. Mrs. A. H. Peabody, president for Utah, reports a constantly growing interest in the Biennial National contest, to be held in 1919, the preliminary contests for which will be held in December at the Ladies' Literary Club. Worthy and unselfish are the aims of the Federation, and it would be a help and a pleasure if every musical club in the State would join the Federation and realize the benefits to be derived from a large membership. In Utah music credit should be given the Mormons for their interest and love of music. Their talent and ability are known all over the country. The band of the 145th Field Artillery from Utah, with C. J. Hawkins as director, is considered one of the best of the military bands in the United States.

From a musical viewpoint the Ladies' Literary Club begins the season with the brightest of prospects. At each meeting of the year a certain portion of the time is turned over to the music section to utilize as it sees fit. This is a new departure and promises many pleasant surprises, as the chairman for the section represents one of the leading enthusiasts of the community, Mrs. Rosalie Bork Smith, wife of Dr. Ernest Ashton Smith, Superintendent of City Schools. Mrs. Smith already has elaborate preparations under way for a big May Festival. The occasion will comprise a "Rococo Recital"; "A Day in the Orient," and the historical cantata, "Joan of Arc," by Harvey Gaul. In the latter it is her intention to use all available people in the club for the chorus and combine with the Orpheus Glee Club and the Welsh Singers to make the four parts complete. This would make a chorus of about 500 voices. Mrs. Smith has the hearty co-operation of the club and the community at large, and there is every reason to believe that the festival will be a notable event on the musical calendar. She is also an ardent supporter of the Musical Alliance of the United States and has set aside one day of the club year for a round table discussion. The eight articles of the Alliance will each in turn be discussed by eight different speakers. Another day is to be devoted to "Community Music and the Singing Army." The remaining programs will include a "lecture-recital on the Oratorio," a "Study of France, Her People and Her Art"; and a glimpse into the real significance of Jewish music.

The following list comprises the names of those who have already become members of the Musical Alliance:

John J. McClellan, Anthony C. Lund, Hugh W. Dougall, B. Cecil Gates, Tracy Y. Cannon, George E. Skelton, Horace G. Whitney, Edward P. Kimball, P. Melvin Petersen, Mrs. Ernest Ashton Smith, Mrs. Percival O. Perkins, Mrs. A. H. Peabody, Mrs. Zora Shaw Hoffman, Arthur Pedersen Freber.

Tabulating Salt Lake City's Assets

Salt Lake Philharmonic Orchestra
Musical Arts Society
University Grand Opera Company
University Orchestra
University Band
Fort Douglas Battalion 70th Engineers' Band
Three City Bands
Orpheus Glee Club
Tabernacle Choir
Forty-two Church Choirs
Music Section, Ladies Literary Club
Public School Music
Utah Conservatory of Music
L. D. S. U. School of Music

[Continued on page 195]



Cecil Fanning

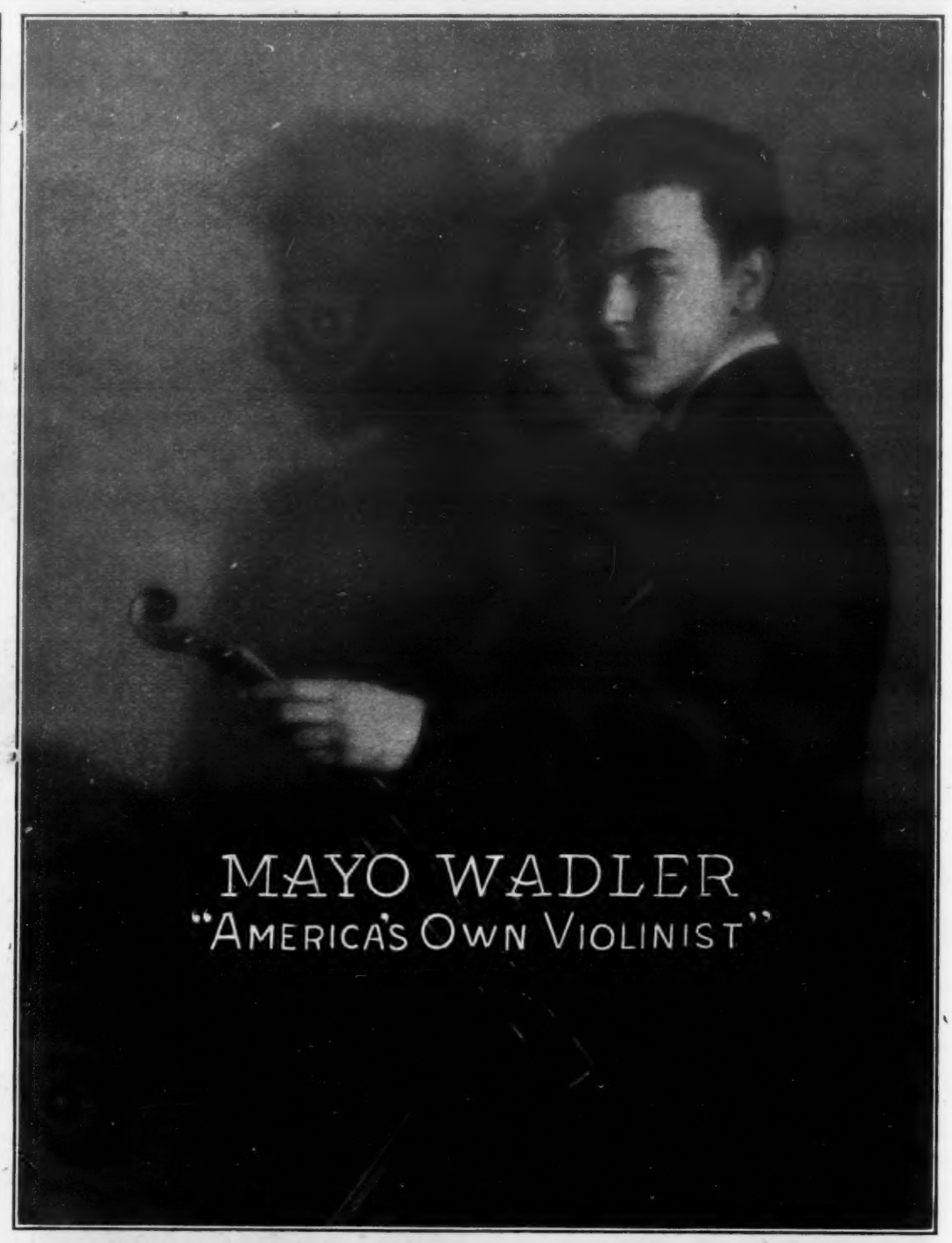
American Baritone

Cecil Fanning has gone forth to the great art centers of the world with a message, plus a voice, superimposed on a personality of distinction and charm, and returned from them a bearer of laurels and high tribute. Both in Europe and America, Fanning is accounted an advanced figure in the world of fine arts, an uncommon and versatile musical force.

Mr. Fanning is only available for a limited number of appearances. Beginning December first the Government has appointed him organizer and leader of Community sings throughout the United States.

Direction of

ELLISON-WHITE MUSICAL BUREAU
Broadway Bldg., Portland, Oregon
General Eastern Representative, Catharine A. Bamman
53 West 39th Street, New York City



Now Booking
Frederick N. Sard, Personal Representative
105 Madison Ave., New York City



ROSALIE MILLER

SOPRANO

Season 1918-19:
Appearing as Soloist
Metropolitan Sunday Night Concert
and
New York Oratorio Society, Carnegie Hall, Dec. 3

Management:
Music League of America, Inc.
1 West 34th Street New York

GUSTAF

HOLMQUIST

BASS-BARITONE

Soloist with
APOLLO MUSICAL CLUB six times
EVANSTON CLUB five times
NEW YORK SYMPHONY ORCHESTRA five weeks
MINNEAPOLIS SYMPHONY ORCHESTRA

Address: 624 So. Michigan Ave., Chicago

Co-operation Will Be Keynote of Salt Lake City's Year

[Continued on page 198]

Activities of the Schools

The Latter-day Saints University School of Music enters upon its second year of continued success, and this season promises to take long strides in the direction of successful accomplishment. With B. Cecil Gates as director the faculty remains the same as last year with three new additions: Lida Edmunds, piano; P. Melvin Petersen, voice, and C. D. Schettler, mandolin and guitar. Realizing the need in the schools for competent teachers and supervisors of music, a new course has been outlined to supply this ever-growing demand and will be under the direction of Mr. Petersen. As a special inducement to piano students for finished and artistic development, a $475 piano will be awarded next spring to the student of highest standing. The school will give four concert recitals this season, calling for a high order of orchestral accompaniment, and in the spring an operatic production will be given. Much interest centers on the announcement of a Roof Garden Auditorium which will be built on the new University building, which is in the course of construction. The auditorium will have a seating capacity of 1000 persons, and its stage will be fully equipped for concert and opera productions. This is the only roof garden auditorium in the West.

The Utah Conservatory of Music, under the able direction of John J. McClellan, reports a busy season. The enrollment is even larger than last year, and among the many phases of endeavor the outlined plans for a series of student recitals is most prominent. Mr. McClellan has the assistance of A. C. Lund of the piano and theory department, and Willard E. Weihe, director of the violin department. One change has been made in the teaching staff, Mrs. Genevieve Gleason of Milwaukee, pianist, who has taken the place of Madge Sanders, who has gone to Texas to reside.

Besides his conservatory duties, Mr. McClellan, as organist at the Tabernacle, is kept busy arranging new programs for the daily noon recitals. For eighteen years he has played this organ, and in 1900 introduced the free organ recitals, which have made famous both the organist and Salt Lake City. A program of 50 minutes is given, comprising numbers of musical worth, and is heard by an average attendance of 200 to 300 people, mostly tourists passing through the city, together with a few of Salt Lake lovers of organ music. Mr. McClellan occupies the console on Sundays and two days a week, and Edward P. Kimball and Tracy Y. Cannon, assistant organists, play the other four days.

A. C. Lund, conductor of the Tabernacle Choir of 250 voices, has been imbued with the community "sing" idea, and is preparing many elaborate programs along these lines, both with the choir and with the boys at the Fort. Under the auspices of the Tabernacle Choir, with Edward P. Kimball as manager, four artist recitals will be heard. It is the aim of the chair to engage only those artists who lend themselves freely to war relief work. The artists' course includes Lucien Muratore, Eddy Brown, Margarete Matzenauer and Guiomar Novaes.

The Musical Arts Society has resumed its activities with zeal and is preparing to assume even greater responsibilities this year in promoting a brilliant season. George D. Pyper, manager for the society, has secured contracts from Pablo Casals, Henri Scott, May Peterson, Kathleen Parlow and the Trio de Lutéce with Lucy Gates as soloist. Other artists will be added as opportunity offers. The society is fortunate in having Mr. Pyper as its manager, for he is a man of untiring energy and wide managerial experience. He also reports engagements in December and early spring of two grand opera companies, the La Scala and San Carlo, both of whom will be heard in three or more productions.

Philharmonic Hit by Draft

The plans of the Philharmonic Orchestra are very indefinite owing to the effect the draft has had on its membership. Charles Shepherd, conductor, has gone into training in California, and George Groneman, concertmaster with seven or eight other members, has joined a traveling organization. However, the members of the orchestra are not discouraged, as there is excellent material yet available and the names of two prominent musicians are mentioned for the conductorship. The orchestra will meet shortly to consider the matter, and no doubt is felt about filling the vacancies and continuing the organization on a successful basis.

A. H. Peabody, conductor of the Orpheus Glee Club, feels keenly the loss of several of his men, but he hopes to have vacancies filled before the rehearsals commence. He also is interested in community singing and will undoubtedly use his organization along these lines, combining with other chorus societies in some great undertaking. Aside from patriotic works, particular emphasis will be placed on presenting American music and musicians.

ZORA SHAW HOFFMAN.

NEW BEDFORD (MASS.) EXPECTS BRILLIANT SEASON

Store Choruses Draw Large Audiences—Musical Association and La Cercle Gounod Centers of Music Inspiration—Public Schools Have Excellent Courses—Noted Soloists Engaged

NEW BEDFORD, Mass., Oct. 15.—The third season of Le Cercle Gounod has started once more, this season under different aspects. Rodolph Godreau, conductor, has planned three interesting concerts, all to be given by the orchestra and chorus combined. The draft has taken but a few men from either branch of the organization, many of them being married.



Agnes Hoye
MUSICAL AMERICA'S Representative in New Bedford

Stella W. Hiller is to be the accompanist of Le Cercle Gounod.

The three concerts to be given this season will be composed largely of patriotic music. On Dec. 8, Chadwick's "Land of Our Hearts" will be given. Jacques Thibaud, French violinist, will be the soloist of the evening.

On Feb. 9, the second concert will be given, offering Gaul's "Jeanne d'Arc." Mme. Hudson-Alexander will be the soprano soloist; Arthur Hackett will sing the tenor part. The remaining artist has not yet been selected.

The third and last concert will be given May 4. It will be composed chiefly of oratorio choruses; Olive Kline will be the soloist. On account of war conditions, the concerts this year, will be given in the New Bedford Theater.

Liberty Choruses Grow

The Liberty Chorus is a national affair. Every evening at a certain hour whole families group together to sing, every two weeks a company of friends plan a meeting and have more interest; then every month is held the "Sing" in some park, or if the weather does not permit it, in some large hall, preferably the armory. Lafayette Day we celebrated in this manner. The gathering was held on the Common. There was a band of fifty pieces, there were 10,000 persons at that gathering, and there were 10,000 voices uplifted in song.

New Bedford Musical Association

Out of Le Cercle Gounod has grown the Musical Association. The officers are really the advisory board of Le Cercle Gounod. Mrs. Addie R. Covell is President. The board, at their last meeting, volunteered by vote to take charge of the financial administration for this season. It is hoped to get a membership of one thousand. Members of Le Cercle Gounod orchestra and chorus are honorary members; anybody else in the city desiring membership can join by paying the dues.

At present Mrs. Covell's plans are rather obscure. She has splendid ideas for forming choruses among the French people at the north end of the city, among the English people of the southern part and of the colored people from New Bedford and surrounding towns. The members of the association will be treated to several lectures and several concerts during the season. The officers of the association are:

President, Mrs. Addie R. Covell; treasurer, Walter S. Bassett; secretary, Pauline C. Clark.

Public School Music

New Bedford has one of the finest musical courses of any city in the country. Rodolph Godreau is Supervisor of Singing; Clarence W. Arey, of instrumental music. Mr. Arey's work is still carried on in the same way as before (it having been mentioned several times in MUSICAL AMERICA) and the same interest is displayed among the pupils as in the past seasons.

Mr. Godreau is beginning his first year as Singing Supervisor. Elected to this position in the latter part of the school year last season, he has had little chance as yet to show his work. This year Mr. Godreau has more chance for music. He has sixty-minute periods and will teach along with the regular course, tone quality, music appreciation, lives of artists, illustrated by solos played by members of the class.

As a whole, the New Bedford Woman's Club is not to give any large concerts this season. Having a great amount of professional talent in the club they intend to give small musicales by different members. The first evening's entertainment will be on Nov. 2 by

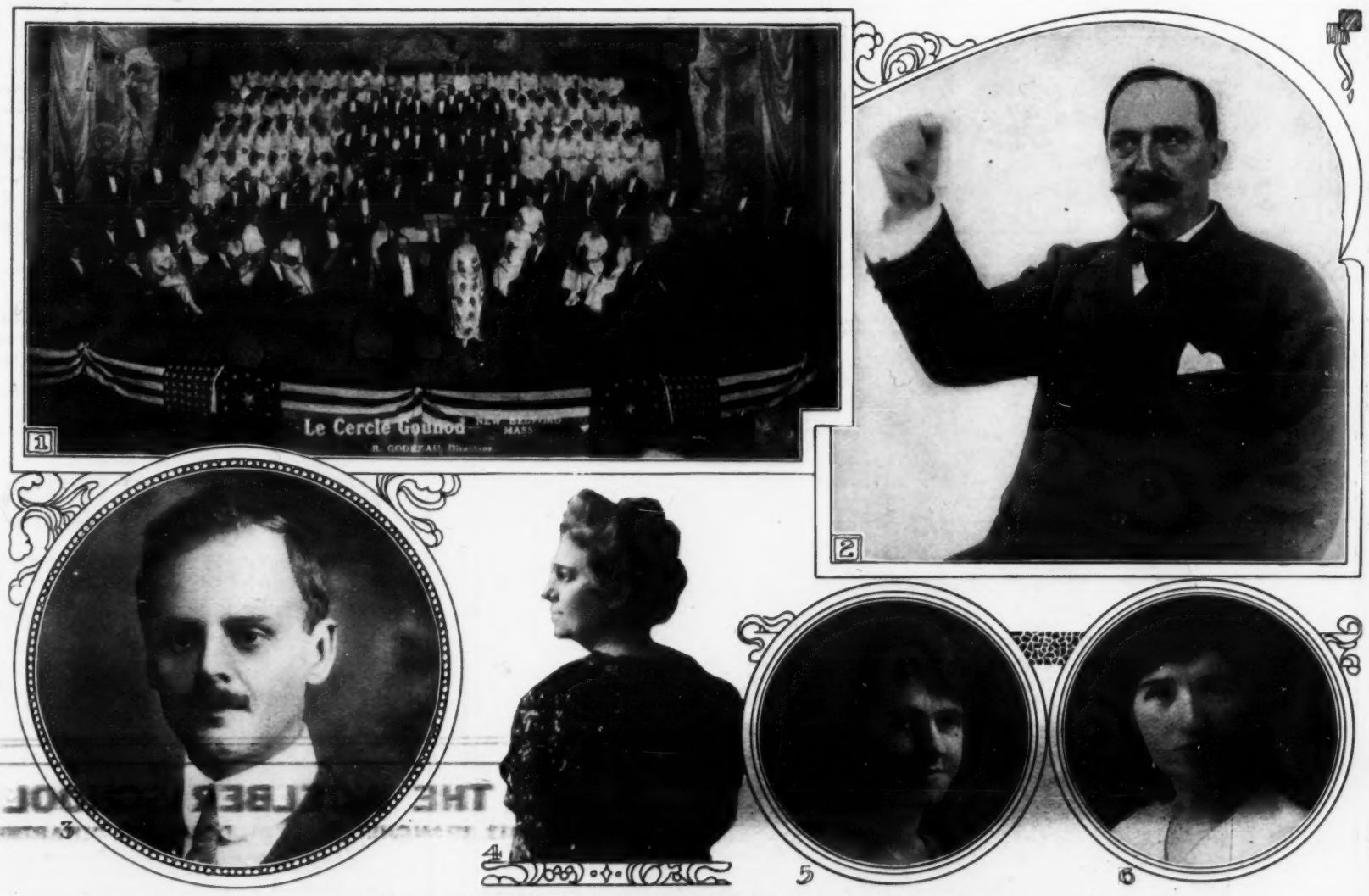
Margaret Otheman, violinist; Bessie Noland, vocalist; Agnes Hoye, violinist, chairman.

Adelard G. Marcille, the manager, is devoting almost all of his time to the development of theatricals this season. Mr. Marcille also has plans for the booking of the San Carlo Opera Company.

M. J. Leahy, manager of the Star Store in this city, has formed the plan of having choruses sung each morning in his store by the clerks, with an inspiring invitation to the public to attend. The chorus is led by John P. Rooney, a well known musician of New Bedford, assisted by a pianist and cornetist. The great amount of interest shown in the singing by the salesmen shows what a great effect music has on crowds—for from indifferent, careless singers, has grown a splendid group of enthusiastic community singing boosters. At ten o'clock each morning the choruses are sung and by waiting until this hour there is always an excellent audience.

Steiger-Dudgeon clerks sing twice a week with E. T. James of Fall River for conductor. From this store Mr. James goes directly across the street to Cherry's store where he finds another enthusiastic gathering.

AGNES HOYE.



PROMINENT FIGURES IN NEW BEDFORD'S MUSICAL LIFE

No. 1—Le Cercle Gounod Orchestra and Chorus, Rodolph Godreau, conductor. No. 2—Charles S. Ashley, Mayor of New Bedford, who favors Community Singing as a help in war time. No. 3—Rodolph Godreau, Conductor of Le Cercle Gounod. No. 4—Mrs. Addie R. Covell, President of the New Bedford Musical Association. No. 5—Stella W. Hiller, Accompanist of Le Cercle Gounod. No. 6—Julia Kroeber, Accompanist of the New Bedford Musical Association

Land of Our Hearts

PATRIOTIC CANTATA

For Mixed Voices with Piano or Orch. by

GEO. W. CHADWICK

VOCAL SCORE 40 CENTS

The Boston Music Co.

26 West Street, Boston, Mass.



AUGUSTA COTTLOW

Opening First Season

Since EUROPEAN SUCCESSES

Aeolian Hall, Monday Evening, October 28

Management: The Music League of America

Steinway Piano Used

THE MUNSON INSTITUTE OF MUSIC



Lawrence J. Munson
Director

357 Ovington Avenue Brooklyn, N. Y.

Near Bay Ridge Avenue Subway Station

(20 minutes from Manhattan)

Faculty of New York Artists and Assistant Teachers

The Brooklyn Institute of Arts and Sciences

Department of Education
Charles D. Atkins, Director
Season of 1918-19

Office: Academy of Music Building, Brooklyn, N. Y.

Five concerts by the Boston Symphony Orchestra. Five concerts by the New York Symphony Orchestra. Recitals by Mischa Elman, May Peterson, Reinald Werrenrath, etc. Chamber Music Concerts by Letz Quartet, Trio de Lutèce, etc. Fourteen lecture-recitals by Victor Biart, and others. Over 350 illustrated lectures, dramatic readings, dramatic productions, Young Members' Course, etc.

The annual Prospectus will be mailed on receipt of 5 cents postage. Membership blanks on application. Registration fee, $5.00.

Annual dues, $6.00



Photo by Champlain

IDA FOWLER DAWSON

Soprano

AVAILABLE FOR
Concert, Oratorio, Church and Song Recital
2022 ALBERMARLE ROAD
Brooklyn, N. Y. Phone, Flatbush 4571



KATHERINE NOACK FIQUÉ

Dramatic Soprano

CONCERTS :: OPERA :: RECITALS
ORATORIO

CARL FIQUÉ

Musical Director

LECTURE PIANO RECITALS
128 De Kalb Ave., Brooklyn, N. Y.



ETTA HAMILTON MORRIS SOPRANO

SINGER—CONDUCTOR—TEACHER

"Songs of American Women"
Song Talk for Women's Clubs

17 Revere Place, Brooklyn, N. Y. Bedford, 6935

THE WOELBER SCHOOL OF MUSIC

ALL BRANCHES DRAMATIC DEPARTMENT DANCING

Mr. Woelber is an authorized exponent of the Goby Eberhardt system of violin playing.
Mr. Joseph Gahm, head of the piano department, is an exponent of Breithaupt.
Mrs. Woelber, author of Musical Impression of Poems and originator of Speech Songs, offers special training in Pianologue.

Carnegie Hall, New York. Send for Catalogue. 784-A Quincy St., Brooklyn

GRACE KERNS

SOPRANO

Mgt. Haensel & Jones, Aeolian Hall, New York

RECITALS—CONCERTS—ORATORIO

CHAS. S. YERBURY

215 McDonough Street Brooklyn, N. Y.

Organist and Choirmaster St. Paul's Church
Chairman Dept. Music M. T. H. S.
Director Brooklyn Community Chorus

Phone—844 M Bedford

PAOLO MARTUCCI



The distinguished Italian pianist and pedagogue announces a special summer course beginning June 4th.

STUDIO
257 West 86th St.
NEW YORK

Telephone: Schuyler 5910

ALBERTO VOCAL STUDIOS BIMBONI

Italian and French Repertoire.
Preparation for OPERA and RECITALS

327 West 76th St. Schuyler 3430
Assistant and Sec'y: Miss Winfried Rohrer

CHEVALIER ASTOLFO PESCIA

LATE OF MILAN

24 WEST 75th ST., NEW YORK

Teacher of Artistic Singing

Telephone, Columbus 4266

"MUSIC IS AN ESSENTIAL," WATCHWORD OF THE NATION'S CAPITAL

Authorities Proclaim Music's Importance as War Aid — Greatly Increased Population Necessitates More Music to Supply Demand—Concert Hall to Open this Season—Noted Artists and Organizations Coming to City—Lecture, Recitals and Orchestral Course for War Workers—Music in the Schools and Clubs

WASHINGTON, D. C., Oct. 12.—"Music" is the slogan in the National Capital. Music will win the war, the song leaders proclaim. "A song a day" is the watchword of Secretary of the Interior Lane. "Music makes for unity and efficiency," announces Sergt. Harold Keats of the War Camp Community Service. "Music is essential for the morale of our fighting forces," says Lee Hamner of the Commission on Training Camp Activities. "Music is a necessity of education," pronounces Philander P. Claxton, United States Commissioner of Education. "Let us sing our way to victory," is the inspiration of the Liberty Chorus being fostered by the Council of National Defense. And so is music in all its phases forming an essential element of the life in the National Capital.

With the population of the city almost doubled by the influx of war workers, there is a necessity for a great deal more music to supply the demands of this visiting population. Some will need it for relaxation, others for study and others for the pure enjoyment of the art. The residential population of Washington looks forward anxiously to the musical events for each season. All demands will be amply supplied by the managers, Mrs. Wilson Greene and T. Arthur Smith, as well as local organizations, musicians and community activities. Many of those forming our fighting forces in the nearby camps have been accustomed to hearing artistic concerts during the winter, and this they can readily continue by visiting Washington.

Nineteen Orchestral Concerts

There will be at least nineteen orchestral concerts as the offerings of the Philadelphia, Boston Symphony, New York Symphony and French organizations. Already announcement has been made of about fifty artists to appear during the season, and there will be others added to this list. A short season of opera by the Scala Opera Company will delight Washington, while a single performance of "The Secret of Susanne" will also be given. It is interesting to note that about one-third of the artists are the product of America, while ten of the announced list will make their initial bow to a Washington audience.

A concert hall will also open its doors to give ample opportunity for the increased demands for musical activities. Thus Washington is well fortified in music for the coming season, which will begin early and close late.

Mrs. Greene's Offerings

"There is every outlook for a splendid musical season throughout America," announces Mrs. Wilson Greene, the well-known Washington manager. "And as far as Washington is concerned I know that the city demands the appearances of the great artists and will attend their concerts."

Mrs. Wilson Greene has prepared a rare musical treat for the city, including artists in all branches of the profession, so that the desires of everyone will be satisfied. She announces five concerts by the Boston Symphony Orchestra, with well-known soloists, as well as a week's engagement of the Scala Opera Company, which will open its tour in this city. This will be something that promises to create much enthusiasm, especially at this time of our allied interests with Italy.



Two Washington Managers and One of the National Capital's Leading Auditoriums

BRINGERS OF MUSIC TO WASHINGTON AND A NEW HOME OF MUSIC EVENTS

Upper left—Mrs. Wilson Greene, Washington concert manager, who will bring the Boston Symphony and many artists to Washington. Upper right—The Auditorium, whose doors will be opened to musical events this winter under the management of T. Arthur Smith. Lower picture—T. Arthur Smith, Washington impresario, who will bring the Philadelphia Orchestra, New York Symphony and many artists to the National Capital. He will also introduce a music hall and foster the development of music by introducing many new artists.

Among the artists who will appear in concert under Mrs. Greene's management throughout the season will be

Hipolito Lazzaro, tenor of the Metropolitan Opera Company; Jascha Heifetz, violinist; Mme. Galli-Curci, soprano; Josef Hofmann, pianist; Mabel Garrison, soprano; Toscha Seidel, violinist; Giovannia Martinelli, tenor; of the Metropolitan; John McCormack, tenor; Alma Gluck, soprano; Mme. Louise Homer, Metropolitan contralto; Ossip Gabrilowitsch, pianist; Mme. Frances Alda, Metropolitan soprano; and Rudolph Ganz, pianist.

Mrs. Greene will add other concerts to this list, which will be announced later when dates can be arranged.

Mr. Smith's Announcements

T. Arthur Smith, the Washington impresario, announces exceptionally attractive musical offerings for the season in the form of a series of five concerts by the Philadelphia Orchestra, under Leopold Stokowski; a series of four concerts by the New York Symphony Orchestra, with Walter Damrosch, conductor; the Ten Star Series at popular prices, and a number of individual concerts by artists and organizations. He has also been fortunate in securing the French Symphony Orchestra, which will open his musical attractions in October.

The dates for the Philadelphia Orchestra concerts are as follows:

Nov. 12, Dec. 10, Jan. 14, Feb. 4 and March 4. The solo artists will be Toscha Seidel, violinist; Povla Frijsh, soprano; Thaddeus Rich, violinist, and Mme. Olga Samaroff, pianist. The appearances of the New York Symphony Orchestra are scheduled as follows: Nov. 26, Dec. 17, Jan. 21 and Feb. 25, assisted by Jascha Heifetz, violinist; Josef Hofmann, pianist; Mabel Garrison, soprano; and Mischa Levitzki, pianist.

In announcing the fourth season of the Ten Star Series, Mr. Smith states that he will maintain the original purpose of this series, which is the broadening of the musical field of the Capital by introducing new artists and placing fine music within the means of the masses. For this season, despite the increase in cost, he is retaining the original price of the series. Mr. Smith is so thoroughly interested in developing his home city musically that he is ready to take this risk and at the same time he feels the public will appreciate his purpose and take advantage of this opportunity of hearing some of the world's most noted artists. Among the artists who will appear in this series will be:

Margaret Matzenauer, contralto of the Metropolitan Opera Company; Frank Laforge, pianist; Mme. Gabrielle Gills, soprano; Arthur Middleton, baritone of the Metropolitan Opera; Ethel Leginska, pianist; Maria Barrientos, soprano of the Metropolitan Opera; Edward Lankow, basso; Marcia van Dresser, soprano of the Chicago Opera Association; Hans Kindler, 'cellist; Louis Graveure, baritone; Max Rosen, violinist; Maggie Teyte, soprano; and Umberto Sorrentino, tenor. In addition there will be a presentation of Wolf-Ferrari's charming opera, "The Secret of Susanne," which will be a novelty to Washington.

Bringing Eight New Artists

Looking over the offerings of Mr. Smith, it is encouraging to note that he is bringing eight new artists to the city, which has always been an aim in his managerial career. Mr. Smith has also scheduled the appearance of Pablo Casals, 'cellist, Riccardo Stracciari, baritone, and Mme. Schumann-Heink, contralto. Others will be announced later. It is of interest that Mr. Smith will give the local public the opportunity of hearing and comparing the varying interpretative powers of three of Auer's pupils—Seidel, Heifetz and Max Rosen.

Mr. Smith is also extending his musical activities in another direction in taking over the management of the Masonic Auditorium, with a capacity of 1100. This is centrally located and offers excellent opportunity for morning recitals of the music clubs, afternoon recitals by local and visiting artists and evening musical affairs. It is the availability of a music hall for the evening that should appeal most to the Washington public, which has been denied this privilege for many years. Now is the time for local artists and organizations to demonstrate that Washington has need for a music hall by patronizing the Auditorium.

The hall has been redecorated and the stage made attractive. Already dates have been placed for the Auditorium and there is reason to believe that local musicians and those interested in community affairs will keep this hall in use throughout the coming season. Mr. Smith is making especially attractive offers for local events, believing that by so doing he will further develop music in the Capital.

Befriends War Workers

With a view of giving the war workers an opportunity of hearing music from an educational viewpoint, the Washington Society of Fine Arts has arranged a course of lecture recitals and an orchestral course. The former will be given by Nicholas Douty on "The Opera," assisted by Mrs. Franceska Kaspar Lawson, soprano, and Lucy Brickenstein, pianist. His subjects will be "Opera Before Verdi and Wagner," "Verdi and Wagner," "French Opera," "The Modern Italians" and "Other Contemporaries."

The orchestral course will be given by Walter Damrosch with the New York Symphony Orchestra. The subjects will be as follows: "Beethoven," "Gluck, Berlioz and Ravel," "Weber, Mendelssohn, Brahms," and "Russian Music." Mr. Damrosch will preface each composition with remarks of the composer, the composition and its structure, its influence and musical importance. The prices for these courses have been placed at a very moderate rate to come within the means of all desiring to broaden their musical education as well as seek musical entertainment.

The Board of Education has co-operated with the Fine Arts Society in permitting these concerts to be given in the auditorium of the Central High School.

Local musicians, musical organizations and institutions promise to be active in musical events during the approaching season. Mary A. Cryder, teacher of singing and formerly concert manager, will continue to direct musical programs of a high order in the nearby camps with the Camp Service Quartet. This is composed of Mrs. Winfield S. Clime, Mrs. Florence Pizzini, Marie de v. Thrap and Ann Touhy, with Mrs. Clarke Salin, accompanist. Miss Cryder proposes to introduce scenes from the operas in costume in the camps this winter. The first of these will be the "Card Scene" from "Carmen," in which the following will take part: Mrs. Pizzini as *Carmen;* Mrs. Cline as *Frasquita,* and Isabel Greene as *Mercedes.* In addition she is planning a number of studio musicales.

The Clubs' Programs

The Arts Club of Washington has arranged for musical evenings at least once a week during the winter season, while other musical attractions and recitals by members and invited guests are promised for the promotion of music in the Capital. These will be under the chairmanship of Mrs. Charles Fairfax, assisted by

[Continued on page 198]

In the Van of Washington's Musical Procession

Mrs. Nilson Greene's Concert Course
T. Arthur Smith's Ten Star Series, and other musical offerings
Lecture Recital and Orchestral Course under auspices of Fine Arts Society
Arts Club
Friday Morning Music Club
Rubinstein Club
Y. M. C. A. Musical Activities
Washington College of Music
Washington Oratorio Section
Public School Music
Much Community Music
Many Local Musicians and Musical Organizations

Teacher Soloist
MARY HELEN HOWE
Coloratura Soprano
Studio: 1230 Quincy St., N.E.
Washington, D. C.

FRANCESKA KASPA LAWSON
SOPRANO
Concert—Oratorio—Song Recital
"Like Leginska, she seems to have the power of both interesting and holding her audience."
—*Reading, Pa., Herald, Oct. 29, 1917*
1706 Rhode Island Avenue, Washington, D.C.

Miss Mary A. Cryder
Teacher of Singing
1911 N. Street, Washington, D. C.
Tel. Franklin 4176

"MUSIC IS AN ESSENTIAL", WATCHWORD OF THE NATION'S CAPITAL

[Continued from page 197]

Mrs. Duff Lewis, Mrs. Emma P. Knorr, Lucy Brickenstein, Charles T. Tittmann and Dore Walton.

The Friday Morning Music Club, with Mabel Linton as musical director, will continue its weekly programs and the club will also offer several recitals by visiting artists. The Rubinstein Club, with its chorus of a hundred women's voices under the direction of Mrs. A. M. Blair, will be heard in at least four concerts at which visiting artists will assist. These have always been a feature in the city and have served to introduce new choral works by modern composers.

Mary Helen Howe, coloratura soprano, has planned a series of lecture recitals on "Singing and the Song" in various phases. These have been interestingly arranged to come within the scope of the student and the artist. She will also fill a number of return engagements at the camps, where she has been christened the "Godmother of Song." Those directing the musical community interests in the city have sought Miss Howe as assisting soloist. She is preparing to present works by a number of American composers during the winter.

The local Y. M. C. A. has planned to enlarge its music scope for the coming season. Its weekly lobby concerts have already opened with popularity, while a weekly musical program will also be given in the assembly hall later in the season. A saxophone quartet has been formed consisting of M. R. Livingston, E. F. Bunner, J. H. Payne and S. E. Smith, and a male quartet is rehearsing for camp work, composed of L. W. Ward, B. A. Limback, Herman Tomer and Bernard Sinclair, with Gertrude McRae at the piano. The orchestra which was a feature at the Y. M. C. A. last season with a membership of fifteen, is increasing its number to forty for this season and promises to offer more pretentious works. There will also be a weekly community "sing" in association with the War Work Community Service. It will also assist with this same service in arranging music for the nearby camps.

"We mean to give music a big place in our activities this winter," announced Gordon Leach, secretary of the association. "It is essential as a recreation and has an excellent unifying power. It has a refining and elevating influence and promotes contentment. We want our music to please everyone—the busy worker, the student, the music-lover and the artist."

The various musical colleges and schools are giving musical evenings an important place for student practice and musical development. The Washington College of Music has enlarged its faculty and is planning for public concerts for the benefit of the Red Cross. There will be also frequent student recitals, while the college orchestra, with a membership of sixty, under the direction of C. E. Christiani, will be heard in many large works.

Sydney Lloyd Wrightson, director of the Washington Oratorio Section, promises "The Messiah" in January by this organization, in celebration of the 150th anniversary of the death of Handel. Mr. Wrightson will also conduct the Evening Choir of the Church of the Covenant, to be enlarged to 150 voices, where selections from the oratorios and cantatas will be offered weekly. "The Crucifixion" will be given on Good Friday.

Franceska Kaspar Lawson, soprano, has been engaged for local and out-of-town concerts during the coming season. She will illustrate Mr. Douty's lecture recitals under the auspices of the Society of Fine Arts. She has just returned from a tour of more than one hundred concerts through the South, where she was enthusiastically received.

Community Music's Rôle

Community music will play an important part in all activities in the National Capital. The credit system for music in the high schools has made such favorable progress that Hamline E. Cogswell, Director of Music of the Public Schools, proposes to put this on a uniform and well-defined basis, so that a more perfect understanding may be had between the school and the private teacher. Dr. Cogswell will also conduct the Community Orchestra as last year, offering public performances of standard works.

Philander P. Claxton, Commissioner of Education, is encouraging music as an essential of education, believing that the child should be given as much consideration as the adult.

Among some of the others who will take active part in musical events during the coming season are Louis Potter, S. M. Fabian, Felix Garziglia, Mrs. Charles Fairfax, Mme. Varie Von Unschuld, Pearl Waugh, Charles Trowbridge Tillman, Otto T. Simon, Mrs. Frank Byram, the Nevin Quartet, Katherine Riggs, R. Mills Silby and his War Chorus, the U. S. Marine Band under Lieutenant William H. Santelmann; the Engineer Band, conducted by Bandmaster Weber, and the bands from Fort Myer and Camp Meigs.

WILLARD HOWE



Upper Panel: The Directing Force of the Interior Department "Sings"



Lower Panel: Al Fresco Luncheon and Band Concert for War Department Clerks, Served by War Camp Community Service. The W. C. C. S. Makes the Clerks' Daily Noon Hour a Picnic and Sing







Photos by Harris & Ewing, Washington, D. C.

Above, Left, Robert W. Bell and Mrs. Charles J. Bell Sending Entertainers to Camp; Right, Professor P. W. Dykema; Below, Mrs. S. R. Rhodes, Supervisor of Playgrounds of District of Columbia, and Harold Keats, Executive Officer of War Camp Community Service, Mapping Out Co-operative Recreation Plans for Winter

TWO CONCERT SERIES PLANNED FOR TROY

Chromatic Club and Course by Ben Franklin Will Present Noted Artists

TROY, N. Y., Oct. 12.—Troy has long held a coveted reputation as regards musical progress, for with the obvious exception of New York City it is probably the richest in music history of any Eastern city. Two of its music clubs date back more than a half century and its citizens have gone out in appreciable numbers to fame in the music world. Since the war began musical interest has not dwindled, although it has been less enterprising and more conservative.

One of the unusual features of Troy's interest in music is that, aside from the many professional artists who are connected with the season's activities, men and women in every walk of life are lending their aid to the music projects of the city.

Perhaps the most original organization which has prospered Troy's music is the Chromatic Club. It was formed in the season of 1894-5 for the purpose of making small private musicales among a set of music-lovers a possibility. Later it developed into an organization which stood sponsor for a series of public concerts where the finest artists in the United States have sung. As a club it no longer exists, but there is a list of forty guarantors who stand ready to assist in any financial difficulties, as well as an executive committee of five men who administer the business of the concerts and act as general managers of the engagements during the concert season. They are David Cowee, Jr., treasurer; Edmund Northrup, secretary; William L. Glover, Dwight Marvin and James McLaughlin.

The first number of the season will be given Thursday, Nov. 21, when the Little Symphony, with Lucy Gates, soprano, will be presented. The second concert will be Thursday, Jan. 23, with Josef Hofmann, pianist, as the artist. Clarence Whitehall, the Metropolitan bariton,e will appear in the third concert on Thursday, Feb. 27. Sophie Braslau will conclude the list of Chromatic concerts on Thursday, April 24. The club has been reorganized three times, each time with the idea of mutual benefit, and each time with a certain degree of success. The most recent series of concerts, however, continuing through the last four years, has undoubtedly been the best, bringing Metropolitan Opera stars for every engagement and filling the great Music Hall with enthusiastic audiences.

Among the Choral Societies

The Troy Vocal Society and the Troy Männerchor have the distinction of being the two oldest organizations in the city, the Vocal Society holding third place among musical clubs in the United States. The Apollo Club of Brooklyn and the Mendelssohn Club of New York are the only men's singing societies older than the Vocal, which was organized in 1875. The first musicales of the society were called public rehearsals, but in 1889 the custom was abandoned and a regular concert was listed. The Vocal Society has always been specially interested in presenting local artists, although in the last few seasons such artists and organizations as Mme. Evelyn Scotney, the New York Philharmonic and the Kneisel Quartet have assisted. The director, Christian A. Stein, has been in charge of the programs for twenty years.

The Männerchor was organized in 1852 and has a long list of honors won at sängerfests, many of which were brought to Troy through its influence. Since the war began interest in it has died out, as it has in other cities.

Troy has been particularly fortunate in its many professional musicians who have made it their home and taken a lively interest in its musical life. Two music schools have been active toward this end as well, the Emma Willard Conservatory of Music and the Troy Conservatory of Music. Alfred Y. Cornell and Cecil Wright of New York City have been added to the faculty of the latter institution and are expected to enrich the musical life of the community.

Ben Franklin of Albany will conduct a subscription concert course in Troy as usual this season, and the following artists will be heard under his management:

Nov. 21, Mme. Frances Alda, soprano of the Metropolitan Opera; Dec. 12, Ethel Leginska, pianist; Jan. 30, New York Symphony Orchestra and Arthur Shattuck, pianist; March 6, Guiseppe De Luca, baritone of the Metropolitan Opera, and Carolina Lazzari, contralto of the Chicago Opera Association.

The Troy Madrigal Club will be revived after the war, as the members are still interested in producing light opera.

The Troy Music Study Club comprises young women who devote considerable time and effort to the study and preparation of music programs every two weeks.

W. A. HOFFMAN.

SAN DIEGO (CAL.) MUSICIANS SERVE NEARBY CAMPS

All Local Musical Bodies Unite to Provide Concerts for 500,000 Soldiers—Amphion Club to Present More Artists Than Ever This Winter—Public School Course Expense—Municipal Series Successful

SAN DIEGO, CAL., Oct. 7.—With 50,000 men stationed at Camp Kearney and half as many more in the smaller camps in and around the city, it is not hard to guess where the real center of activity of our musical work is. Almost every line of work is supporting this great movement of "helping the boys," and the musicians have enlisted every means to give to them their best. Civic committees and musical organizations have planned and given weekly concerts; daily organ recitals have been featured, and artists' courses will be brought here, not only to give concerts for the public, but to give extra programs for the boys.



W. F. Reyer

MUSICAL AMERICA'S San Diego Representative

Song leaders and music directors have been stationed in our camps by the Government and are working hand in hand with the local organizations. Prominent among these leaders is Havrah Hubbard, operalogist and musician, who is stationed at Balboa Naval Training Station. Perhaps no one is more active in musical affairs than Gertrude Gilbert, local impresario, chairman of the National Recreation Service for organizing musicians of the community for Government service; chairman of the Liberty Loan Music Committee, and president of the Amphion Club and Civic Music Bureau.

Amphion Engages Artists

A notable list of artists have been engaged by the Amphion Club and the list, which is much larger than any previous year, will include many artists new to the Coast. One of the concerts will arouse special enthusiasm, as it will be given by the club's famous member, Mme. Schumann-Heink, with Frank La Forge her accompanist. This will be the diva's only Coast appearance and she announced that she wished to do her duty as a club member by contributing this concert as her share of the work.

Other artists include Anna Fitziu, Andreas de Segurola, Yolanda Mérö, Lambert Murphy, the Trio de Lutèce, Lucy Gates, Louis Graveure, Charles Wakefield Cadman, Ethel Grande Lynde and possibly Eddy Brown.

More Community Concerts

The Teachers' Association and Musicians' Guild have successfully given monthly community concerts, which were largely attended and most thoroughly enjoyed. It is their aim to continue these sings.

The Civic Music Bureau, which is working hand in hand with the National Council for Music and Recreation, have given weekly concerts at the Balboa Pavilion. Both foreign and home artists have enlisted to make these concerts successful.

Two weeks of grand opera were given by La Scala and English Grand Opera companies. Both were well patronized and a larger engagement by the former company is assured for the coming season.

The choral societies of this city have also assisted in the entertainment of the men in the service. Both the People's Chorus, under Director W. H. Lehmann, and the Treble Clef Club, under Mrs. Helen Ruggles White, have devoted most of their work to secular programs and given them at the various camps.

New School Course

At the high school, in spite of a general exodus to the service, much is doing in a musical way. C. W. Bowers, former director of music, is on his way to France, and the work is being carried on by William F. Reyer and Mrs. Alice B. Price. New assistants will be added and the regular courses will be given in history, harmony, combined with history of opera and national music; also a boys' glee club, a girls' glee club, a mixed chorus of 200 voices, and two orchestras of forty pieces each.

The High School Musical Society, with its monthly programs, will be much in evidence again this year. The society has given such works as "Chimes of Normandy," "Rip Van Winkle," Gaul's "Holy City" and "Christoferus."

The department has a talking-machine with over 400 selected records and a splendid collection of music.

Not only is all this work fully credited, but courses are offered whereby pupils taking lessons outside of schools may be given credit toward graduation. Much interest is also being shown in the military work in the high school, and a cadet band has already been started. About twenty lads have already enrolled for this and are rehearsing twice a week.

The great out-of-door organ donated to the city by John D. Spreckles is prominent in the city's musical life. Dr. Humphrey J. Stewart, who was organist during the Exposition and last year, will continue his daily concerts throughout the coming year. Almost 1,000 compositions have been played by Dr. Stewart in these programs, not including repetitions. These recitals, which are absolutely without cost, are given in the open air, and perhaps in no other place could such performances be carried on daily under such conditions.

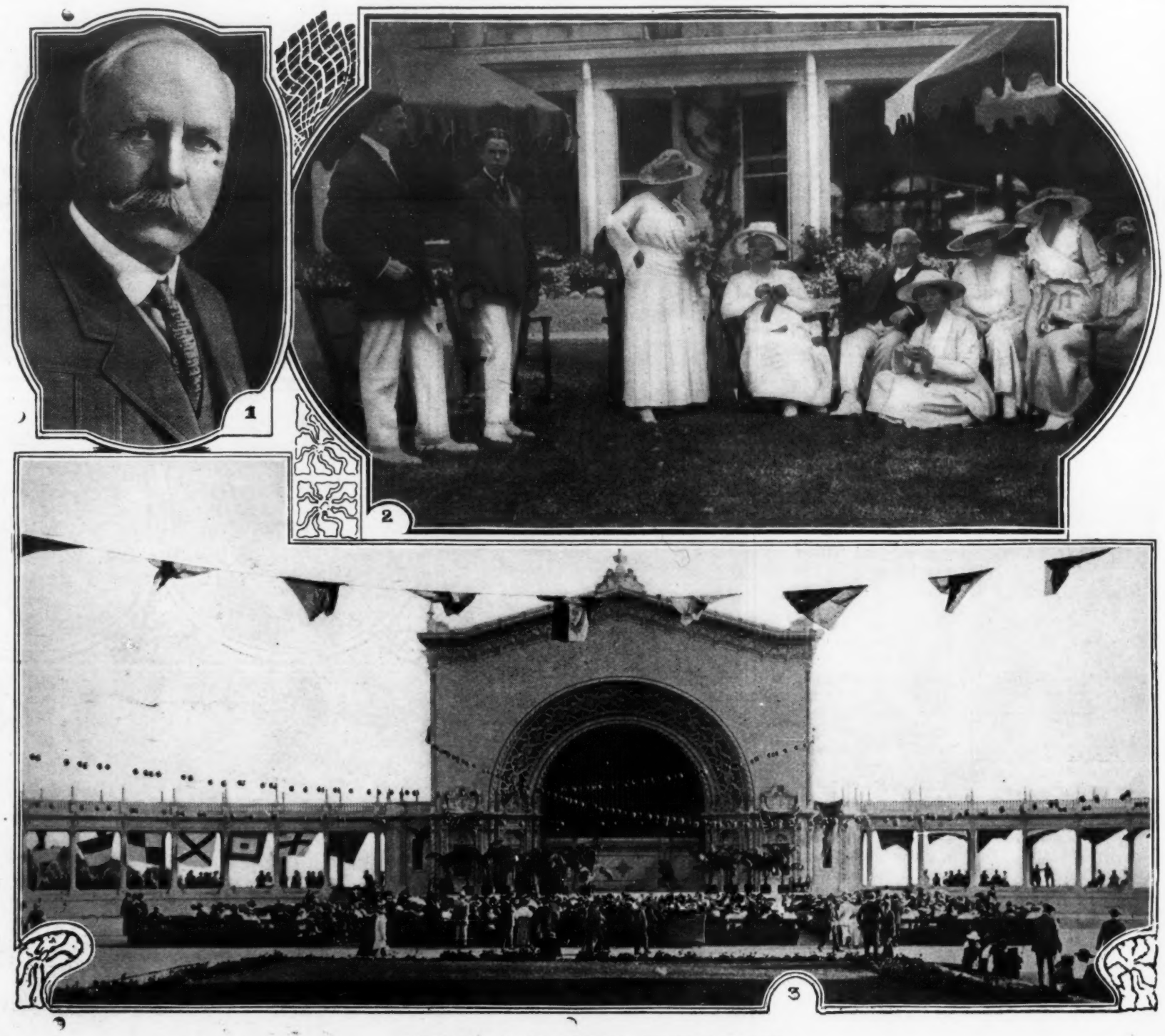
The organ is a permanent structure, well housed, and forms the background of the Balboa Music Pavilion, also donated to the city by Mr. Spreckles, which easily accommodates 10,000 persons. Not alone did he give this valuable asset to the city, but he also provided for the continuance of the recitals. Mr. Spreckles has also provided daily band concerts at his beach resort, "Tent City," during the summer months. This year he has secured Alfredo Tomasino and his Italian Band.

Contrary to a report from one of the writers in a city just north of us, Grossmount is still the home of some of our greatest musicians. San Diego's own citizen and world-famed contralto, Mme. Schumann-Heink, still occupies her beautiful home in this colony, just at the outskirts of San Diego. Others residing in Grossmount are Mme. Carrie Jacobs Bond, Claude Gotthelf and Havrah Hubbard.

W. F. REYER.

An Inventory of San Diego's Artistic Resources

Municipal organ concerts daily
Civic music programs weekly
Amphion Club
People's Chorus
Treble Clef Club
Teachers' Association
Professional Musicians' Guild
Organists' Guild
Public School Music



TWO OF SAN DIEGO'S BENEFACTORS

No. 1—John D. Spreckles, San Diego millionaire, who donated the Spreckles out-of-door organ to the city and provided for daily organ recitals. No. 2—Gertrude Gilbert and party of San Diegans, who motored to Passadena with Mme. Schumann-Heink to celebrate her fifty-seventh birthday. Left to right: G. A. Davidson, Junior Davidson, Mme. Schumann-Heink, Mrs. A. S. Bridges, Mr. A. A. Bridges, Gertrude Gilbert, Mrs. G. A. Davidson, Mrs. Zella Heink, daughter-in-law of the diva, and Edith Evans, accompanist. No. 3—The Spreckles organ and pavilion. Dr. H. J. Stewart is playing to one of his afternoon crowds.

MUSIC IS VITAL FACTOR IN ST. LOUIS LOAN DRIVE

Seven Million Persons Singing New Liberty Songs—Extensive Plans Made for Caruso Concert

ST. LOUIS, MO., Oct. 12.—Reports from all over the Eighth Federal Reserve District indicate that the plans for music for the Liberty Loan campaign, as outlined and put into effect by the Bureau of Inspirational Music, have been the biggest factor in publicty. It is estimated that within the district there are at least ten million people, and from all indications the four Liberty Loan songs have been sung by at least three-quarters of the population of the district. Most unfortunately, the epidemic of Spanish influenza has put a stop to every form of publicity of this nature. However, there already had been organized a number of combinations of voices, including quartets, trios and duos, saxophone octet, four choruses and a violin choir, all of whom were going to devote their exclusive efforts to Liberty Loan work during the campaign. It is hoped, however, that the epidemic will be over in time for the active work to start in connection with the "Four-Minute Men" singers. D. A. Bowman has been appointed chairman of the "Four-Minute Men" singers for the State of Missouri and will have active charge of the work. His duties will, of course, be directed from Washington.

The first recital of the season was given last Tuesday evening at Sheldon Auditorium by Gladys Stephenson, a gifted young pianist of Webster Groves. Miss Stephenson is just entering her eighteenth year, and her performance of a varied program proved that she has many admirable qualities. She has left for New York, where she will spend the winter in serious study for the concert platform.

The seat sale for the Caruso concert to be held on Oct. 22 has already reached a state of huge proportions. A special seating arrangement has been made for the Coliseum, where the concert will be held.

The St. Louis Orchestra Club has definitely decided not to attempt its organization for the season, as about thirty-five of its members are now in the service of the Government and more will be called in the near future. The executive organization will be kept intact and it is expected that it will be formed again after the war.

H. W. COST.

WICHITA, KANSAS, CONDUCTS ITS OWN CONCERTS

A Sketch of Wichita Music

City Artist Series
Municipal Band
Community Choruses
Shipman Concert Series
Public School Orchestra and Chorus
Mt. Carmel School
Fairmont College Conservatory
Friends' University College of Music
Metropolitan School of Music
Wichita Chorus
Wichita Music Club
Saturday Music Club
Numerous Teachers



Kathrina Elliott,
MUSICAL AMERICA'S Representative in Wichita

WICHITA, KAN., Oct. 1.—Wichita passed the small town stage years ago. The center of wheat, cattle, and now of oil districts, the city is distinguishing itself for something besides money. Wichita now owns its own artist series. These are booked by the city and run by the city at no profit to itself, and at such prices that the very poor can hear the great artists. The admission is so low that Yolando Mérö and Lucy Gates, for instance, can be heard in joint recital for twenty cents. All this grew out of the ideals and ideas of Robert C. Tremaine, the conductor of the Midian Shrine Band, now the big municipal band. The fact that we have a City Manager has a great deal to do with the very desirable way Mr. Tremaine has been allowed to aid in developing music. It is to Louis Ashe, City Manager, and Thad Hoffman, millionaire club man and musician, that we are grateful for the working out of the conductor's ideals. Thad Hoffman has made great sacrifices both in time and money to make a success of this artist series, of which she is business manager. The last two years have been most eventful in Wichita musical history because of this system.

The Armitage management introduced the idea of low prices for concert tickets. Merle Armitage is a Sergeant in the U. S. Army, and Edna Armitage, his sister, who managed the course last year and brought Galli-Curci to Wichita, is bringing only one attraction this season, Maud Powell. After the war they will again put on the full course.

The municipal band, under Conductor Tremaine played fifty-two free and one hundred and twelve paid engagements since the first of last October. Mr. Tremaine came to Wichita after years of experience with the best bands and symphonies in the country. His Midian Band gave twenty-four Sunday free concerts at the Forum last season before 135,000 listeners. Wichita has Sunday blue laws. Moreover it is the Sunday headquarters of something like 600 traveling men regularly besides the transients and oil men. There was absolutely nothing to do on Sunday, and these concerts, alternating with the Philharmonic Orchestra that Hansa Flath conducts at the Palace Theater, gave people a free amusement and inspired more musical interest than all the exclusive concerts in the whole history of Wichita music. This conductor brought out the local talent and developed it to professional ability. He increased the band and orchestra from eighteen to forty professional players. This summer the organization gave three more concerts in the City Park than had ever been given before. The Municipal Band has grown and expanded to a membership of fifty. Twenty-five concerts will be given at the Forum this winter. Besides this it gave local musicians a chance for appearances with the band, imported soloists with the band and presented them to the public freely.

Community music, as far as singing was concerned, was a failure for a long time. Several directors were tried, but no interest was exhibited. Last summer Harry Evans started directing the singing at Wonderland Park, where Tremaine was conducting, and the result has been remarkable. This singing has been added to the concerts to be taken into the Forum in winter and to be given at Wonderland in summer every Sunday afternoon and evening. Harry Evans is the most active person imaginable, and besides that has the spirit which forces the multitude to sing, and he gives his services free, since he feels it is his way of keeping up the morale of the people. His work is splendid. At one time there was witnessed the splendid sight of 1500 persons all singing "The Star-Spangled Banner," with the Municipal Band accompaniment.



SOME IMPORTANT CAUSES FOR WICHITA'S GOOD MUSIC

No. 1—Edna Armitage, one of the successful women local managers in the country. No. 2—Wichita High School Band. No. 3—John Lofty, Principal of Wichita High School and Manager of the High School Musical Course. No. 4—Jessie Clark, for thirty years teacher of Music in Wichita High School, and Director of Music in Wichita Musical Club. No. 5—People of Wichita join in municipal sing conducted by Harry Evans. No. 6—Lucius Ades, Director of the Wichita Chorus. No. 7—Robert C. Tremaine, Conductor of Midian Shrine Band, organizer and producer of municipal entertainments; one of the most interesting of Kansas directors; originator of Wichita's great municipal music

Music in the Public Schools

John Lofty, the head of our high school, whose wife is an active musician, has fostered music in the schools. He has done remarkable work among the children by including good concert series each year. This year the school will have the Shipman Concert series, presenting Warren Proctor, Sturka Ryder Poppea and others. The tickets are sold for the season to pupils and outsiders for seventy-five cents. Of course, there is a deficit, and this is made up by the school. The High School has its own auditorium. Jessie Clark has been music director for thirty years, and the good she has accomplished for Wichita through the school influence is not to be estimated. The schools have their own band, orchestra, and a volunteer chorus of 150 girls, all directed by Miss Clark. Violin music is taught free in classes in the grades, and the violins are furnished by the city. Beatrice Marsh, the music supervisor, instituted this course three years ago, several of the violinists giving their time to it. Horace Mann School has thirty violins, and there were 300 pupils enrolled for violin instruction wanting violins, and this is just one of the many examples. There are about 6000 students of music in the city.

Wichita's Music Schools

Mt. Carmel, the Convent Girls' School, was one of the pioneers for music in the West. There are pupils of this institution among every group of professional musicians; it boasts at present of a girls' harp quartet. Mt. Carmel has booked the Shipman Series for the afternoons preceding the evening appearances in the Wichita High School. Fairmount College has a conservatory, and Friends' University a music department. The city has also three private music schools. Carter Conservatory, Wichita College of Music, and Metropolitan School of Music. The Winne Building is a colony of musicians, consisting of the most successful teachers in town. Among them are T. L. Krebs, teacher, pianist and author; Philip Olsson, violinist, until this year director of the Louisiana State Normal; Kathrina Elliott, pianist; Mr. and Mrs. Ralph Brokaw, Harry Evans, Pearl Hussy Flanagan, voice; Albert Deses, band instruments. T. L. Krebs and Philip Ollsson are new members of the colony.

Wichita Chorus is conducting an excellent series, including as soloists John McCormack and Mme. Galli-Curci. The Wichita Music Club and Saturday Music Club are still active in spite of the great amount of war work their members are doing.

The city has built a new music auditorium holding 1500 persons, and with splendid acoustics.

KATHRINA ELLIOTT.

SEATTLE MAKES MUSIC PLEA

Forces of City Unite in Demonstration to Aid Liberty Loan

SEATTLE, WASH., Oct. 7.—For the past week Seattle has been filled with music; bands, orchestras, choruses, quartets, trios and soloists all giving their time and talent in aid of the Fourth Liberty Loan bond sale.

On Sunday, Sept. 29, the parade from the churches was not unlike the Crusaders of old, marching with banners, led by trumpeters and the Cross, to the strains of "Onward, Christian Soldiers," and other inspiring hymns. Roman Catholics, Protestants, Jews, Russians, Serbians, Greeks, Chinese and Japanese all marched and sang together.

The Community "Sing" Concert, given under the auspices of the publicity committee of the Loan drive, Frank Waterhouse, chairman, and H. C. McVittie, chairman of music, and the Community Chorus Committee of the Chamber of Commerce and Commercial Club, Alexander Myers, chairman, on Oct. 4, was the climax of the week of music. 5000 persons gathered at the Arena to take part in the meeting. Fourteen of Seattle's largest singing societies occupied positions on the floor, designated by banners bearing the names of the organizations. The soloists were Hildur Lindgren, soprano; Mme. Hollinshead-Hubbell, soprano; Mme. Romeyn Jansen, mezzo-contralto; Neal H. Begley, tenor; Michel De Caro, baritone; Rita Christiansen, soprano. Accompanists were the Bremerton Navy Band, D. Moro, conductor, and Lowell Patton, pianist. The community singing was led by John Henry Lyons, who is the Y. M. C. A. song leader at Camp Lewis.

A. M. G.

EDITH MASON

PRIMA DONNA SOPRANO

Formerly Metropolitan Opera Co., Sigaldi (Mexico), Bracale (Havana and Porto Rico) Opera Companies.

SEASON 1918-19 LA SCALA GRAND OPERA COMPANY, appearing as "Mimi" (Bohème) "Maria" (Daughter of the Regiment) and "Marguerite" (Faust).



Has appeared during the last year in the following operas:

"L'Amore dei Tre Re"
(Fiora)

"Faust"
(Marguerite)

"Bohème"
(Mimi)

"Carmen"
(Micaela)

"L'Africana"
(Selika)

"Les Huguenots"
(Queen)

"Rigoletto"
(Gilda)

"Mefistofele"
(Marguerite)

"Martha"
(Martha)

"Pagliacci"
(Nedda)

"Butterfly"
(Cio Cio San)

"Tales of Hoffmann"
(Antonia)

"Manon" (Massenet)
(Manon)

Frederick Donaghey in CHICAGO TRIBUNE, Aug. 26, 1918:

"Miss Mason's exquisite singing of Micaela's third act aria; nobody has done better by this lovely bit of Bizet; and my memories include Melba."

Address Care of MUSICAL AMERICA
CHICAGO OFFICE: Railway Exchange Building
CHICAGO

Colorado Springs Calls for More Concerts Than Ever

Musical Club to Introduce Distinguished Artists During Season —Choirs to Unite in Community Concert—Colorado College Opens Its Conservatory to High School Pupils

COLORADO SPRINGS, COLO., Oct. 3. —War-time conditions have not affected the musical life of this community in a detrimental way, excepting the reduction in the number of younger men singers and instrumentalists due to the calls of the National service. It is true, of course, that at the outset of its winter series of artists' concerts the Musical Club has found, although offering as it has always done, only stellar attractions, that there are many of its former patrons who are feeling the demands on their purses too many and too urgent these days to permit them, as in other years, to patronize this admirable community enterprise. That it is doing a genuine public service in its annual direction of a first class concert series and that such effort must be properly so regarded was attested by the Chamber of Commerce at the outset of the Club's work this fall, seemingly a recognition justly due. A shrinkage of ten to fifteen per cent in the sale of course tickets does not under the circumstances seem very great.

The initial offering for this season's series was Hipolito Lazaro, the Spanish tenor, and Sophie Braslau, contralto, both of the Metropolitan Opera, who were heard in joint recital at the Burns Theater, Sept. 27.

Parathentically it should be remarked that each season one is happy to note that Colorado Springs audiences seem to give such visiting artists more sympathetic hearing and are more unrestrained in their demonstrations of approval. It can no longer be said that our concert patrons are not most warmly appreciative.

Leopold Godowsky, pianist, will be the offering for the second concert on Nov. 6. The third and final number will be a performance of "Aïda" by the San Carlo Grand Opera Company on March 17, whose reception last season under the Club's auspices was so favorable that it seemed wise to present them again this season.

As in former years the members of the Musical Club will continue their monthly programs. The younger members of the organization will be encouraged in public appearance by a series of students' recitals. As hitherto, the club will in a measure share its pleasures with the local public, in throwing open without charge three of its most interesting meetings.

To Unite Choruses

This year the first of these concerts will be a patriotic program with singing by a chorus composed of most of the church choirs of the city and community singing by the audience. During the holidays an appropriate recital will be the Club's Christmas gift to the city. Then in the spring at the end of its year's work there will be an "open house" evening of opera numbers.

The Musical Club is officered this year as follows: Wilhelm Schmidt, president; Mrs. James F. Burns, first vice-president; Frances S. Rouse, second vice-president; Mrs. George H. Hemus, secretary; Addie Hemenway, treasurer, and Mrs. Oliver H. Shoup, recording secretary.

Although organized, as its name suggests, for the encouragement of native composers, the American Music Society has, in the decade or more of its history, broadened the scope of its interests to include the entire field of program music. The original intention to make it a distinctly social group has, however, been maintained by limiting the number of members.

One of the youngest musical organizations and one which has made a distinct place for itself is the Girls' Musical Club which numbers more than sixty members. Its meetings are held in private homes and its dominating purpose, like the Musical Club's junior programs mentioned above, is the encouragement of the younger musicians. From its membership dues the club provides concert tickets for students unable otherwise to hear visiting artists and also assists in paying for the lessons of such students.

Gertrude Galbraith is the president of the club; Ruth Law (who, it may be remarked in passing, is now doing canteen work in the Y. M. C. A. huts in France) is vice-president; Mrs. Thomas Wendt, treasurer; Bertha Arnold, secretary, and Mrs. Edwin Cox, chairman of the program committee.

That the School of Music, which is an integral part of our Colorado College, is fully awake to the new and larger needs of these changing times is certain. Edward Danforth Hale is the Dean.

By an arrangement with the local High School, pupils in the latter may, without expense, secure musical instruction of a more advanced kind than is now available to them. These courses at the School of Music will include piano, violin, 'cello, voice, composition and music culture. Credit will be given by the public school authorities, so making the instruction an integral part of the High School program. The High School, it should be noted, has had for a year now a brass band of more than thirty pieces for which the school authorities have provided an efficient director and instructor, Fred Fink. The boys receive credit the same as for their usual studies.

The School of Music has as its department heads, Dean Hale in charge of piano and theory; Mabel Harlan, violin, in the absence of Mrs. George M. Howe; H. Howard Brown, voice culture. Mrs. H. Howard Brown will as formerly, conduct a class for the preparation of instructors in public school music. The school will also continue to maintain its string orchestra of more than thirty pieces and its several choral bodies.

THEO. M. FISHER.

ALBANY CLUBS PLAN MANY ACTIVITIES

Famous Artists Will Be Heard on Concert Course—Much Patriotic Music

ALBANY, N. Y., Oct. 11.—Never were Albany's musical societies and clubs more active than last season and the interest in music did not abate during the summer. There was, instead, a determination to make music take the place of their usual entertainment and recreation in the lives of many. Much has been done to cement the bond between people in all walks of life by the singing of patriotic and national airs, and this phase of the war is being strongly manifested in Albany. The city has not been lacking in those who have composed timely songs, and their works have been introduced in camps and army posts, concerts and community "sings" and as marches for regimental bands, Liberty Loan and Red Cross meetings.

Albany has stepped rapidly to the foreground within the past few years among the music centers of the country. The best-known artists in concert, a community chorus of more than 1000 members with weekly meetings, various musical clubs of ability, and several small orchestras have made Albany a center by their steady advance in things musical.

Albany schools have music as a part of their studies and the Albany High School, the State College for Teachers and various private and parochial schools have unusually large and interesting musical clubs. The two "Y's" also have musical organizations which meet regularly for rehearsals, and occasionally provide entertainment for members.

The Mendelssohn Club is a well-known organization of singers, numbering fifty men, under the leadership of Dr. Frank Sill Rogers with Daniel Whittle as president. The club will give three concerts this season, as usual, with assistant artists. Harry Alan Russell, organist and master of choristers of All Saints' Cathedral, is the club accompanist.

The Albany Community Chorus, one of the largest organizations of its kind, was organized last season and the popularity of the weekly "sings" in the State Educational Building is an indication of a more successful season. It was organized and has been conducted by Alfred Hallam, who plans to lead the singers into the production of ambitious compositions this year.

The Albany Choral Society was organized last season from the singers who took part in the Reformation Chorus under the direction of Frederick W. Kerner, and is now a permanent organization of 150 members. It is planned to give one or two concerts this season.

The Monday Musical Club, now in its fifteenth season, is exceedingly active in its musical efforts, meeting fortnightly, presenting interesting programs and talented musicians. In addition to the regular club meetings a women's chorus was formed last year and gave a concert under the direction of Dr. Frank Sill Rogers for the benefit of the Red Cross. More is expected of it this season.

The Harmonic Circle of the Academy of Holy Names has a large membership of young women, both graduates and students of the music department, and several concerts are given, including the mid-season concerts when artists from New York and Boston appear.

The Philharmonic Orchestra has had an important place in the musical activities of Albany, but this year is not expected to give regular concerts. The war has made big inroads in its membership in addition to financial difficulties. A smaller orchestra of young women has been organized by Helen M. Sperry, which is expected to fill many important engagements this season.

Ben Franklin will present a series of the best artists in the country for his usual subscription concerts, including Heifetz, John McCormack and Mme. Galli-Curci.

W. A. HOFFMAN.

FLORENCE HINKLE-WITHERSPOON

New York Recital

Aeolian Hall

Thursday Afternoon

December 12th

Management:

Wolfsohn Musical Bureau

1 West 34th Street New York



THE FRENCH VIOLINISTE

Concerts—Recitals

BERTHE BARET

SEASON 1918-19

For Terms and Dates, address c/o MUSICAL AMERICA, 501 Fifth Avenue, New York

"LIBERTY SINGS" ARE PROMINENT FEATURES OF WORCESTER'S MUSIC

Community "Sings" Held Not Only at War Rallies but in Churches and Schools—Ellis and Steinert Concert Series Insure Appearances of Leading Artists — Symphony Society Announces Plans — No Dearth of Music in Schools, Theaters and Churches

WORCESTER, MASS., Oct. 12.—Community singing is assuming an importance in Worcester that would never have been dreamed of in days before the war. At Red Cross meetings, Liberty Loan meetings and patriotic rallies of all kinds, general singing of national airs and war songs forms an essential part of the program. The fact that Worcester has gone "over the top" in every national drive for funds is due largely to the enthusiasm that has been infused into its citizens by means of community singing, directed by able leaders.



Tyra C. Lundberg
MUSICAL AMERICA'S Representative in Worcester, Mass.

In consideration of the psychological effects of this general singing, it is only natural that it is to play a considerable part in the musical plans for the coming winter. "Liberty Sings," inaugurated by the War Camp Community Service, are being directed weekly on Sunday nights at Plymouth Church, and are to be begun shortly at several other churches in the city. Community singing will figure on the schedule of activities for Worcester Boys' Club, and the director there as well as at Plymouth Church will be A. J. Harpin, prominent Worcester basso.

Not only this, but the general singing of patriotic songs is to be taken up in all the public schools in the city. While this course has been classed as "not educational" by some of the city fathers, it has the full approval of Charles I. Rice, supervisor of music in the Worcester public schools. Group singing is also endorsed and taught by a number of the leading vocal teachers, prominent among them Mary Burton-Howe, Carolyn Keil-Staff, and May Sleeper-Ruggles.

Outline of Worcester's Music

Community Choruses
Steinert Concerts
Ellis Concerts
Worcester Symphony Orchestra
Worcester Oratorio Society
Haltman Music Conservatory
Numerous organists, teachers and theater orchestras



Center Section of Worcester Symphony Orchestra. Daniel Silvester, organizer and conductor, standing, while Daniel Silvester, Jr., who last year was concertmaster of the orchestra, is shown directly to the right of the conductor's stand

Concert Offerings

But in addition to community singing, several exceptional treats are promised to lovers of music in Worcester this season. With such names as Amelita Galli-Curci, Rosa Raisa, Carolina Lazzari and other prominent artists on the concert programs that are to be offered this winter, many evenings of genuine enjoyment may be expected.

The Steinert concert series is ensured, and it is practically settled that the usual series of five Ellis concerts will be given in Worcester. There will be also three concerts by the Worcester Symphony Orchestra, which began rehearsals about a month ago under direction of Conductor Daniel Silvester. Worcester Oratorio Society has not yet made definite plans, but officers of the organization have talked over the prospects for the year informally, and it is doubtful if the usual two concerts will be given. The society will surely direct its annual Christmas presentation of Handel's "Messiah," however, as this oratorio has become practically an institution in connection with the yearly Christmas celebration. Chester T. Porter is president of the society, and its organizer and conductor is J. Vernon Butler. The first of the Steinert concerts will be given in Mechanics' Hall No. 6, and will bring to Worcester for the first time the New York Philharmonic Orchestra, Josef Stransky, conductor. With the orchestra will come Max Rosen, violinist, as assisting soloist. Frances Alda, soprano, is scheduled for the second concert, Jan. 13, and Josef Hofmann, pianist, will play here March 10. The fourth concert, Wednesday evening, March 19, will introduce Mme. Galli-Curci, and the fifth and final concert will bring Mme. Lazzari, contralto, and Rudolf Ganz, pianist, who is a prime favorite with Worcester audiences.

The first Ellis concert has been announced for Oct. 29, when Rosa Raisa is scheduled to make her initial bow in the city. Other dates, which so far are tentative, are Nov. 19, Dec. 17, Jan. 7 and February 11. It is expected that two of these concerts will be by the Boston Symphony Orchestra, with assisting soloists, but owing to the unsettled conditions this year, definite data concerning the concerts has not been received at the writing of this article.

Daniel Silvester has selected Nov. 12 for the opening concert of the Worcester Symphony. Evan Williams was to have sung upon this occasion, and the news of his death was a severe blow to his hundreds of admirers in Worcester. Lambert Murphy has been secured for the concert, however, and should be welcomed by a large audience. Other concerts by the orchestra will be given in Mechanics' Hall the evenings of Jan. 21 and April 24.

Monthly musical services are given in practically all the larger churches in the city and draw capacity congregations. The year's schedule has been arranged for Plymouth Church by Dr. Harpin, music director, and these works will be presented:

"Harvest Tide," Blair, Oct. 27; "Judas Maccabeus," Handel, Nov. 24; "Bethlehem," Maunder, Dec. 22; "Ancient of Days," Combs, Jan. 26; "Passion," Roberts, Feb. 23, and "Victory Divine," Marks, which is scheduled for Easter Sunday.

These works will be sung by the adult choir of sixty voices a children's choir of fifty voices, and the church quartet. The organist is W. Gray Harris.

Dr. Harpin is one of the busiest men in Worcester, for in addition to his work in the city he already has been booked to sing in a number of concerts both in and out of town. With him on these occasions will be Mabel Andersen, contralto; Rae Davis, violinist, and M. Maude Bancroft, pianist

Organ Music

As in former years, Worcester music-lovers look forward to a number of organ recitals. Two of the finest organs in this section of the country are owned by Piedmont Church and Plymouth Church, and the past two winters have brought some of the most distinguished organists in America to the city in recitals on these two instruments. Among Worcester organists who are expected to contribute on occasions throughout the winter and who now are arranging for special musical services to be given in their churches, are:

Frederic W. Bailey, Piedmont Congregational; John W. Barrington, Old South Congregational; J. Vernon Butler, Union Congregational; Walter W. Farmer, First Baptist Church; Louis E. Mason, Trinity M. E.; George A. Brunt, R. C. O., All Saints' Episcopal, and Joseph D. Brodeur, organist of Notre Dame des Canadiens. Mr. Brodeur also is director of La Société Philharmonique, an organization composed of 200 voices, which has given several most enjoyable concerts in the past two winters. It is expected that the society will make at least one appearance this season, but definite plans for this will not be discussed until later in the fall.





Above: Charles I. Rice, Supervisor of Music in the Worcester Public Schools, does not Devote Himself Exclusively to the Art. He is a Successful Gardener as Well; Below: Dr. A. J. Harpin, besides being a Basso of Note, is a Leader in Organizing Community "Sings" and in Directing Choral Singing Both Sacred and Secular

TWO PRINCIPALS IN WORCESTER'S MUSIC

In addition to these special opportunities to hear first class music, Worcester persons have daily privilege of listening to exceptionally fine playing by orchestras in the theaters and motion picture houses. Especially has the Strand Theater Orchestra, directed by Morris A. Diamond, won a firm place in the hearts of Worcester music-lovers. The Park Theater Orchestra under direction of Nathan Goldberg is coming rapidly to the front and the New Pleasant Theater, which has recently opened, is winning a large patronage on the strength of its woman's orchestra, of which Frances Berkowitz, violinist, is the conductor.

Occasional recitals sponsored by the Hultman Music Conservatory, Worcester County Music School and some of the leading instructors in vocal and instrumental music are among the largely attended musical events of secondary importance. As there are more than 250 music teachers in the city, it may be seen that recitals are fairly numerous.

All things considered, the prospect for music in Worcester for the season of 1918-1919 is fairly bright. It is one of the hopeful aspects of the coming winter, and may be counted upon to lighten many hours for sorrowing folk, and to increase the happiness of others on many joyous occasions. TYRA C. LUNDBERG.

MURATORE GIVEN OVATION IN SAN FRANCISCO CONCERT

Noted French Tenor Opens Season—Farwell to Be Associate Head in Music Department at California University

SAN FRANCISCO, CAL., Oct. 12.—Lucien Muratore opened the concert season in San Francisco on Sunday afternoon, when 6000 persons greeted him at the Exposition Auditorium. With him were two other soldier-artists, who have also been wounded in the service of their country, Alexandre Debrouville, violinist, and Georges True, pianist, both of whom shared honors with the tenor. In the audience were a thousand soldiers and sailors, the special guests of Muratore, and while each number was greeted with enthusiastic applause, the climax was reached when his glorious voice rang out with "La Marseillaise." The concert was under the management of Frank W. Healy, who has been appointed director of musical events for the fourth Liberty Loan drive.

The Pacific Coast is to be congratulated over the appointment of Arthur Farwell, the composer, writer, educator and lecturer, as associate professor of music at the University of California. Mr. Farwell will give special attention to the organization and promotion of community music, and will be heard in a series of lectures. Samuel J. Hume has been appointed chairman of the music and dramatic committee, to take the place of the late William Dallam Armes.

Two big community "sings" are announced for this week. The first will be in co-operation with the Fourth Liberty Loan drive and will take place on Saturday at Union Square. A military band will support the singers, who will be led by Alex Bevani. The second will be at Golden Gate Park on Sunday afternoon, when Cassasa's Band will be heard in connection with the singers.

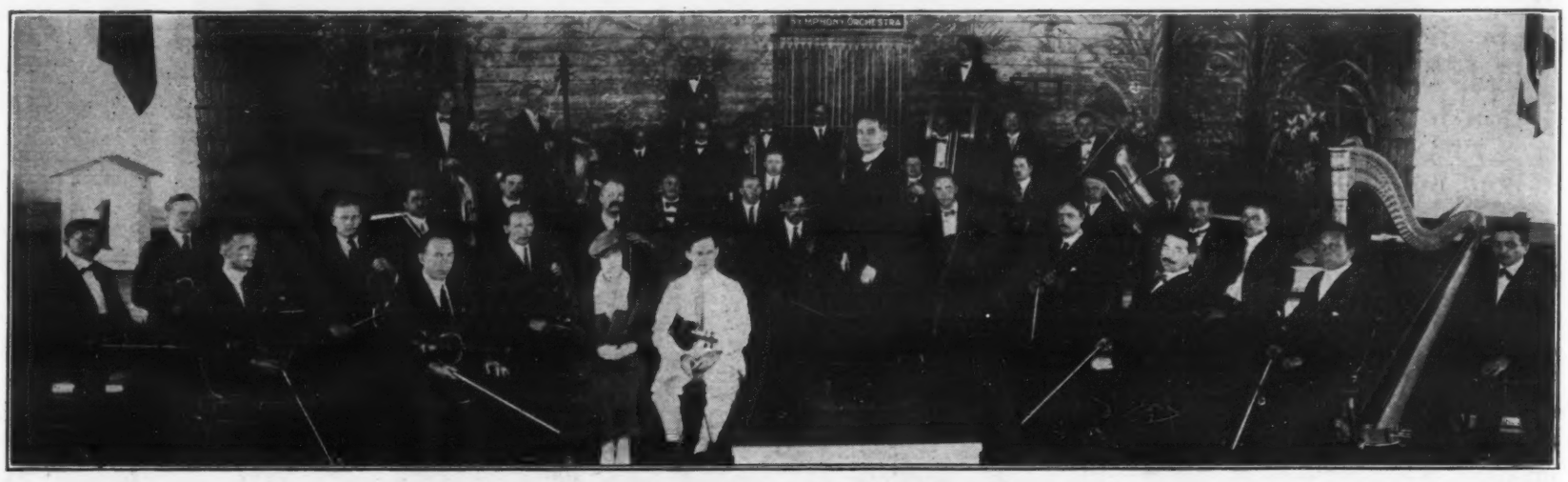
Claire Harrington was the assisting artist at the Lemare organ concert on Sunday evening. Her numbers were "The Year's at the Spring," by Beach; "Ouvre Tes Yeux Bleux," by Massenet, and "Liete Signor," by Meyerbeer, each being received with merited appreciation.

Audrey Beer, pianist, and Eveline Lancel, soprano, gave a concert at the Lagunitas Club on Friday evening for the benefit of the Red Cross. Both scored a success.

On Tuesday evening Loisa Patterson Wessitsh gave a recital of unusual interest at the Colonial ballroom of the St. Francis Hotel. French, Italian, English and native Russian works were featured. Mme. Wessitsh is an artist who has not only won recognition at home, but has successfully appeared in both opera and concert abroad. Mrs. Robert Hughes assisted at the piano and her accompaniments lent additional charm to a delightful evening. E. M. B.

Atlantic City's Musical Interest Centers in Two Organizations

Chief Music Forces Represented by Crescendo Club and Leman Orchestra — Last Named Has Stimulated Desire Among Citizens for Permanent Symphonic Body—Work of the Club and Its Chorus—Anticipate Active Season



FURTHERING CAUSE OF SYMPHONIC MUSIC IN ATLANTIC CITY

The Leman Symphony Orchestra, Atlantic City's successful innovation of the past season. In center, J. W. F. Leman, conductor, whose work has been largely instrumental in arousing the enthusiasm of leading citizens for symphonic music

ATLANTIC CITY, N. J., Oct. 12—The fluctuating character of Atlantic City's population, both summer and winter, joined to the interest which both the transient and the permanent residents have shown for many seasons in music, has made the musical interests of the resort practically center around two institutions, the one permanent; the other, it is hoped, may also become fixed as a feature of the city's life. The Crescendo Club, the largest local music society of Atlantic City, caters to the permanent musical interest of the city; the Symphony Orchestra has drawn much interest from both permanent and temporary residents.



J. Virginia Bornstein
MUSICAL AMERICA'S Atlantic City, N. J., Representative

The Crescendo Club, in existence since 1904, numbers ninety-five members, active, associate, student and honorary. The following officers were recently elected for the ensuing year:

Taylor Bolke, president; Mrs. J. H. Shultz, first vice-president; Cordelia Arnold, second vice-president; Mrs. H. W. Gile, recording secretary; Ray Newell, corresponding secretary; Sara Croasdale, treasurer; Maud Bozeth, financial secretary; Elizabeth Zimmerman, librarian.

The bi-monthly meetings in the First Presbyterian Church's music room, each in charge of a member responsible for the evening's program, have been exceedingly effective in their influence in Atlantic City's musical life. While the club members are deeply concerned at present in the concentration of their energies on war and relief work, they are finding time also to devote themselves to the furthering of a project worthy of all their enthusiasm in the cause of art; that is the establishment of a civic Symphony Orchestra.

City Wants Own Orchestra

Under the leadership of J. W. F. Leman, so great a success was achieved in stimulating the love of good music and the interest in it of the public, by means of the Sunday evening Steel Pier concerts, that civic organizations and individuals prominent in the city life alike have been stirred in the desire to maintain such an organization in Atlantic City during the winter as well as the summer. The soloists have been of high rank musically, and a maintenance of that standard is confidently expected.

The Crescendo chorus of twenty voices, led by Mamie E. Hallahan, has delighted large audiences at the community "sings" which they have led. The club is self-sustaining; its active members number professional singers, pianists, and other instrumentalists, all capable in their various lines. For the coming season plans of broad scope are being prepared and the members, as well as non-members and soldiers on furlough, who are always cordially welcomed, look forward to a musical feast.

In the year 1909 the club joined the State Federation of Woman's Clubs; in 1910, it became affiliated with the National Federation of Woman's Musical Clubs, gaining thereby much advantage and inspiration. Evalyn Tyson, organist of the First Presbyterian Church, is Federation secretary. Miss Tyson's activities in her special field have been well known. Under her guidance a quartet of well-balanced voices has kept the music of the church at a high standard. A notable feature has been the short, patriotic song service every Sunday evening. The members of the quartet are Mary E. Miller, soprano; Mrs. Claud T. De Graw, contralto; A. Frank Sander, Jr., tenor; Walter Sherman, bass.



Evalyn Tyson, Federation Secretary of the Crescendo Club, and Organist of the First Presbyterian Church, Atlantic City

Music in the Churches

Some of the other churches of Atlantic City are centers of musical work, notably St. James's Episcopal Church, of which Dr. Earnshaw is organist and choirmaster. With the aid of Pauline McCormack, soprano, as soloist, as well as of violin, harp, 'cello and organ solo players, the Sunday afternoon concerts under Dr. Earnshaw's direction are a delight to lovers of fine music.

The only boy choir in Atlantic City, that of the Church of the Ascension, is directed by Mr. Whalen, the organist. Over the organ at All Saints' Church, Chelsea, presides Elsa Meyer, a well-known piano teacher. Beth Israel Temple has Nathan Reinhart as organist, with a quartet consisting of Ida Taylor Balke, contralto, and president of the Crescendo Club; Edna Bair, soprano; Albert H. Teyl, tenor, and Tuttle C. Walker, baritone. Mr. Walker is also soloist, and with Caroline Crocker, organist, acts as director and choirmaster of the Chelsea Baptist Church. Mr. Reinhart, organist of the Temple, acts in the same capacity for the Olivet Presbyterian Church, where he is assisted as soloist by Kathryne Klymer Worcester, contralto. Miss Worcester has done some meritorious work as an operatic soloist.

All of these organizations are looking forward to an active season.

J. VIRGINIA BORNSTEIN.

Spokane Resists Lowering of Its Musical Standards

Symphony Society, Though Depleted by War, Will Offer Course of Artists—Club Concerts and Community Work Continue—Churches Uphold Artistic Activities

SPOKANE, WASH., Oct. 1.—War activities in Spokane have to a certain extent disturbed the musical situation. It is probable that the usual musical course will be given this winter, under the auspices of the Spokane Symphony Society, but owing to the scarcity of men, the draft having made serious inroads among the number of musicians, the Spokane Symphony Orchestra, under the leadership of Leonardo Brill, will have to give up its intended schedule.

Five concerts are offered in a course by the Spokane Symphony Society, with the following artists: Frances Alda, Lambert Murphy, Anna Case, Mabel Garrison, and Josef Hofmann. Gertrude Huntington, secretary, with a capable committee, manages these concerts. The price is very reasonable, and for the present those are all the concerts in prospect.

The San Carlo Grand Opera Company, on its continental tour, will give three or four performances at the Auditorium Theater on Jan. 27, 28 and 29. Sometimes one of the churches offers a series of varied recitals, but for the moment they have not made any definite plans.

Musicians are taking their share of war work. Besides subscribing to Liberty Loans, War Savings Stamps, they take part in campaigns to raise funds for French Orphans, Red Cross, Belgian Relief, and all other worthy and genuine appeals.

The Lorelei Club, composed of female voices, with Mrs. Arthur J. Shaw as president, and Edgar C. Sherwood as director, will probably give three concerts this season. The Mendelssohn Club, a male organization, directed by W. H. Newton, usually gives two or three concerts which are well attended.

Mrs. V. H. Brown is the chairman of the committee which looks after the "Community Singing" in Spokane. They have already done notable work, and during the winter will appear four times a week at the leading picture theaters. The expenses are defrayed by the Women's League for Social Service. Individual concerts are few and far between.

Spokane's Grand Opera Company, a local organization, directed by Enrico Tassetti, promises two or three performances of the better known Italian operas. The Lewis and Clark High School, George A. Stout, director, and the North Central High School, directed by C. Olin Rice, are important factors in the musical life of the city. Their annual concerts are well attended and show a high degree of preparation. There are many private teachers of piano, voice and violin, who are held in justifiable esteem and have large classes.

The churches take the greater proportion of the good voices in the city, both professional and amateur, and there are some excellent organists, some of international experience. Nor must several bands be forgotten, though these are beginning to suffer from the military calls made upon them.

Taking it altogether, Spokane intends to keep up its enthusiasm of music, and will use all its energies to prevent a lowering of standard or of aim.

M. SERRUYS.

LEMAN AND HIS SYMPHONY ORCHESTRA

(J. W. F. Leman, Conductor)

"A phenomenal success this summer on the Steel Pier, Atlantic City, N. J."

Kathleen Bennet Golding
10 So. Baltimore Ave., Ventnor, Atlantic City
Coloratura Soprano
Available for Concerts and Oratorios

Katherine Grey
6500 North 8th St., Philadelphia, Pa.
Available for Opera, Concerts, Oratorios and Recitals



CARL CRAVEN
DRAMATIC TENOR
Concert—Recital—Oratorio
Studio 422 Fine Arts Bldg., Chicago
'Phone Oakland 6451
The Baldwin Piano Used

WINNIPEG FINDS ITS SALVATION IN MUSIC

War-Saddened Canada Discovers the Solace of Art—Will Hold First Festival Competition for Manitoba Composers—Ellison-White Bureau and Fred Gee Will Introduce Distinguished Artists—Choruses, Orchestra and Public School Music Thrive as Never Before—Face Banner Year

WINNIPEG, Oct. 10.—Since the beginning of the war Winnipeg has advanced musically to a remarkable degree. There are more students of music now than at any other previous period in the city's history, more recitals by famous artists and native talent and an ever-increasing interest and attendance by the public.



Fred Gee,
MUSICAL AMERICA'S Correspondent in Winnipeg

There has been considerable development along the line of school children's choruses, and the first "community sing," now an established institution with our American cousins, will probably take place this fall, when the new Victory Loan campaign is launched. A big advance in the promotion of orchestral concerts and chamber music is another sign of healthy progress.

Canada's population is 8,000,000, of whom 450,000 have donned the khaki; the casualties already number 160,000. Winnipeg, with a population of about 200,000 has contributed far beyond the average for the whole Dominion, so that it is readily understood that thousands of homes are saddened by the ravages of war. Music has done much to relieve the strain during these four years not only by its sympathetic message in church, oratorio, concert and in the home circle, but also by the large sums of money which have been raised for the many patriotic causes at recitals given free by Winnipeg musicians. Concerts are held regularly during the winter at Minto Barracks for the men in training, and at Tuxedo Military Hospital for the returned wounded heroes.

Factors That Make Winnipeg the New York of the Canadian West

Oratorio Society
San Carlo Opera Season
Spring Festival
Artists' Courses
Several Orchestras
Operatic Society
Composition Festival
Manitoba Musical
Excellent Public School Music

From the viewpoint of the concert manager and concert artist Winnipeg is a far more important city than its population would indicate. Winnipeg is the New York of the Canadian West, and the first Western appearances of visiting artists generally begin with this city; consequently, the reception accorded them is a criterion of the success or otherwise of the balance of the tour.

An imposing array of great artists will appear during the coming winter under the Ellison-White management, Stanley A. Parfitt, Canadian manager. The list of Winnipeg bookings includes Godowsky, Leginska, Zoellner String Quartet, Pablo Casals, Mischa Elman, Morgan Kingston and Kathleen Parlow. The Russian Symphony Orchestra, with Florence Macbeth, soprano, and Ernest Hutcheson, pianist, will visit Winnipeg this season and probably give two concerts in the Industrial Bureau Auditorium.

Fred Gee, who has managed the Winnipeg recitals of many famous artists including Graveure, Mischa Elman, Christine Miller, Cherniavsky Trio and Boris Hambourg, is considering several contracts and will make an announcement later.

The San Carlo Opera Company will present its repertoire at the Walker Theater and will be heartily welcomed back by those fortunate enough to have heard them last season.

The Oratorio Society

The Oratorio Society, Winnipeg's largest choral organization, is now entering on its twelfth season. "The Messiah" is sung annually at Christmas and this year Mendelssohn's "St. Paul" will also be given. One or two eminent visiting soloists are always engaged for these concerts. The Oratorio Society's Spring Festival (six concerts) held in April, is the biggest event of the season and attracts music lovers from all parts of the Province of Manitoba. For many years the Minneapolis Symphony Orchestra and a quartet of vocalists have been engaged by the local society for the festival.

The plans are not yet complete, but it is probable that Pierne's "Children's Crusade" will be one of the works presented. The festivals are held in Winnipeg's new Industrial Bureau Auditorium, which was opened last spring and has a seating capacity of 4,000. The acoustics are excellent.

John J. Moncrieff, conductor and ex-president of the Oratorio Society, has been one of the leaders in the musical life of Winnipeg for twenty years; he has always stood for the highest ideals and his influence is not only felt through the medium of the conductor's baton, but also in the columns of the Winnipeg *Tribune*, of which he is the editor. The Oratorio Chorus of 150 voices, under his able leadership, has attained to a high pitch of excellence and is a credit to the city. Fred Gee, the Oratorio Society's organist and accompanist, has acted in this capacity continuously since the first performance in 1908. The business affairs are in the capable hands of Fred W. Pace, president, assisted by a small executive. The fact that the Oratorio Society is absolutely self-supporting is largely due to the enthusiasm and business ability of Mr. Pace.

The Elgar Choir, conducted by Ernest E. Vinen, Mus. Bac. and F. R. C. O., is preparing a program of all-English music, including Bridge's "Flag of England," and part three of Elgar's "The Spirit of England." The home of the Elgar Choir is Westminster Church, where Mr. Vinen ably presides at the finest organ in Winnipeg.

The Handel Choir announces three performances, namely, Sullivan's "Golden Legend," a concert of patriotic music, including Stanford's "Revenge," and Gounod's "Redemption." The Handel Choir was founded and is conducted by R. Watkin Mills, the veteran English singer, renowned all over the English speaking



No. 1—The Oratorio Society, John J. Moncrieff, conductor. No. 2—Watkin Mills, president Men's Musical Club of Winnipeg; conductor of Handel Choir of Winnipeg. No. 3—S. A. Parfitt, Winnipeg, Canadian manager Ellison-White Musical Bureau. No. 4—Constance Denholm, secretary, Women's Musical Club. No. 5—Rutherford's Symphony Orchestra, George Rutherford, conductor. No. 6—The Winnipeg Male Voice Choir, Winnipeg, Canada. No. 7—Fred W. Pace, president, Winnipeg Oratorio Society

[Continued on page 206]

Gustave L. Becker
(Director American Progressive Piano School)
Private Studio at Steinway Hall, New York City.

WINNIPEG FINDS ITS SALVATION IN MUSIC

[Continued from page 205]

world as a great Handelian basso. Mr. Mills has resided in Winnipeg for four years and firmly established himself as a factor in musical affairs; in addition to his vocal teaching and conducting, he is president of the Men's Musical Club. Perry Robinson, a prominent business man, is president, and W. T. Irle, secretary, of the Handel Choir. Rehearsals are now under way.

The Male Voice Choir has commenced rehearsals at the Music and Arts Building and the prospects are excellent for a successful season. This choir, conducted by George Price who hails from Wales, the home of male voice choirs, is rapidly coming to the front as a worthy musical organization. The membership now numbers sixty and with the recent addition of many of our best male voices great things are confidently expected at the first concert in December. The choir will probably engage a great American tenor for one of its later concerts. Stanley Osborne, organist of Young Church, is the choir's accompanist.

Women's Musical Club

The Women's Musical Club begins its twentieth season with renewed enthusiasm under the direction of its new president, Mrs. Robert D. Fletcher, and her able assistants, first vice-president, Mrs. J. B. Coyne, second vice-president, Mrs. W. B. Sterling, secretary-treasurer, Constance Denholm, and an executive committee of twelve members. The membership numbers 478, of whom 112 are active, 355 associate and 11 student. The club opens the season on Nov. 5 with a recital by Richard Czerwonky, violinist of New York, assisted by Fred Gee the local accompanist.

The remaining artist recitals will be given by Rudolph Ganz, pianist, Alma Peterson, soprano, and Reinald Werrenrath, baritone. These will be evening recitals open to the public. The regular Monday afternoon meetings include programs of Scandinavian, British, Russian, French and opera music, chamber music, folk songs, request day and children's day. The Women's Club activities are many and varied, including the encouragement financially and otherwise of specially talented and deserving young students; many young girls have been enabled to study with eminent teachers by the assistance thus rendered.

The Junior Musical Club, honorary president, Mrs. A. B. Clark; president, Anna Rosevear, is one of Winnipeg's most worthy institutions. The Club has a membership of over 100 young girls from ten to twenty years of age, who meet in the Music and Arts Building every alternate Thursday afternoon after school hours. The programs given are excellent and the standard high. In a real sense the Junior Club is a nursery for the Women's Musical Club and many of the prominent officers and members of the latter have graduated from the junior organization.

The Men's Musical Club, founded two years ago, numbers 150 members and has planned an active season. The officers are:

President, Watkin Mills; vice-president, Isaac Brooks, Dr. Ralph Horner, Swale Vincent; secretary, George S. Mathieson; treasurer, John Parton.

The Club meets every Saturday evening in the Music and Arts Building and will feature more individual recitals rather than miscellaneous concerts such as were given last year. The last Saturday in each month will be Ladies' Night. Recitals will be given by

Norman Douglas, W. H. Anderson, W. E. Clapperton, R. Habbeshaw, R. W. Weldman, tenors; Watkin Mills, W. Davidson Thomson, T. R. Griffiths, F. H. Hughes, James Isherwood, basses; John Waterhouses, violinist; C. Ralphrul-Hogg, Leonard D. Heaton, Arnold Dann, pianists; lectures by Dr. Ralph Horner, Mus. Doc.; J. S. Clar, Frank Allen, Swale Vincent, and concerts by the Winnipeg Male Voice Choir and the Musical Club's orchestra.

One evening is devoted to a program by local composers, which should be interesting, as it is whispered there are many embryo Debussys and Schonbergs in our midst.

The Orchestras

The Rutherford Symphony Orchestra, George Rutherford, conductor, has planned a busy winter. The violin section is composed of members of the conductor's class; the remainder of the orchestra includes both amateur and professional players. Considering the lack of experience of some of the younger musicians really remarkable work was done last year by this orchestra and George Rutherford deserves great credit for the results obtained. The orchestra numbers 60 players.

The Musical Clubs' Orchestra is formed of the combined orchestras of the Women's and Men's Clubs and is conducted by Alex Scott, a talented violinist and patron of music. The orchestra numbers forty members and expects to give several concerts for worthy objects during the season, in addition to assisting the Musical Clubs' programs.

Dr. Ralph Horner's Operatic Society has commenced its tenth season and is rehearsing for a production of "The Geisha" in the Walker Theater.

A Competition Festival

The Manitoba Musical Competition Festical will make its debut in May, 1919. For many years the neighboring provinces of Saskatchewan and Alberta have held most successful competitive festivals on the lines of the famous Welsh Eistedfoddau, and similar festivals in the Midlands of England. At the Manitoba Festival it is intended to offer prizes for competitions in choral singing, school singing classes, piano, solo singing, violin, orchestra, composition, etc.

The idea emanated from the Men's Musical Club and has aroused great local interest. A public meeting was called by the Club in September to which teachers, choirmasters and music students were specially invited. At the time of writing it appears that definite plans for this important event will soon be completed.

Wesley College has instituted a chair of music this fall and has appointed Arnold Dann as director of this department. The course includes piano, voice, violin, 'cello and theory.

Public School Music

The music in the public schools of Winnipeg is supervised by Anna Pullar and the results attained have been marvellous under her able direction. Miss Pullar has planned an ambitious program for the coming winter, including a splendid selection of folksongs. Many large school choruses were heard in public last year and one in particular, J. W. Beckett's Mulvey School chorus of 200, distinguished itself at the Oratorio Society's Festival. One of the afternoon programs consisted entirely of numbers by the Mulvey School chorus and the Minneapolis Symphony Orchestra, whose conductor Emil Oberhoffer chose a program which appealed specially to children. The Oratorio Society, with the co-operation of the school board, gathered an audience of 4000 children and it is safe to say that a more inspiring musical performance has never been given in the city. It is hoped to make this an annual event.

There is much interest shown in church music in Winnipeg and there are several fine choirs, although many are handicapped by the shortage of male voices. Only a very few Winnipeg churches follow the American custom of the quartette, although many of them engage professional singers as a nucleus of the chorus choir. Comparisons are odious and especially when referring to church institutions, so the writer refrains from singling out any of Winnipeg's choirs for special mention. They are all doing their level best.

To sum up the local musical situation, there is every reason for optimism. The importance of music to a community is gradually but surely being recognized by educationalists and civic authorities. The co-operation of the Industrial Bureau composed of prominent business men with the Oratorio Society's Festivals, and the recent establishment of a Department of Music in Wesley College, are significant evidences of this awakening interest in the greatest of all arts. FRED GEE.

Salina to Have Two Concert Series During Coming Winter



LEADING FIGURES IN SALINA (KAN.) MUSIC

Nelle Elrod, contralto, President Music Section Twentieth Century Club, Salina; Supervisor of Music in Salina Public Schools. Ernest L. Cox, a moving spirit in community singing and choral directing. Vera Brady Shipman, MUSICAL AMERICA'S representative in Salina, Kan.

SALINA, KAN., Oct. 12.—Salina's musical possibilities are rapidly developing and combining into one big working force. The Wesleyan College of Music has Ernest L. Cox as dean and leader of community singing. The Twentieth Century Club of 150 members has seven sections, one of which is music, whose president is Nelle Elrod, contralto, supervisor of music in the public schools. There is a municipal band giving Sunday afternoon concerts in the city park and community singing in the "movies" every week.

A big musical demonstration for the Fourth Liberty Loan Drive was given in Salina on Saturday afternoon, Sept. 28, on the street corner, consisting of a parade of soldiers and a visiting band from Camp Funston, 500 public school children marching and singing "The Marseillaise," led by Dean Cox and accompanied by two bands.

Two concert series are announced; the Twentieth Century Club is bringing Arthur Middleton, Lucy Gates and Merle and Bechtel Alcock, to appear in Convention Hall, and the Wesleyan is bringing the Shipman Concert Series of three numbers to be given at the New Theatre.

Lindsborg, the Swedish settlement with Bethany College, called the musical Mecca of America, has not yet announced its artists for the Easter festival. There is a strong possibility of Muratore's being their headliner, as he was booked last year and then could not fill the engagement. Bethany Campus Association has booked the Shipman concert series.

Hutchinson has booked McCormack for Oct. 18, and the Russian Ballet for Oct. 30. Its two large and flourishing musical clubs unite in bringing attractions.

Vera Brady Shipman, concert manager, formerly of Chicago, now lives in Salina, and while continuing to manage concert artists on tour is connected with the *Daily Union* as music editor. Mrs. Shipman announces bookings at Pittsburg, Lindsborg, Miltonville, Salina and Wichita, Kan., and Bloomington and Urbana, Ill. VERA BRADY SHIPMAN.

DENVER ACCLAIMS MATZENAUER'S ART

Noteworthy Recital Given with Frank LaForge, Composer, at the Piano

DENVER, Oct. 4.—The Denver Municipal Artist Series of concerts was brilliantly inaugurated last evening when Margaret Matzenauer, famous operatic contralto; Frank LaForge, pianist, and Clarence Reynolds, Denver municipal organist, presented a program that aroused an audience of 7000 patrons to the most enthusiastic demonstrations. Great things were expected from Mme. Matzenauer, since she had been persistently heralded as the greatest contralto of the day. Probably no one who heard her glorious singing last evening will question the justice of any extravagant claim made for her. One rarely hears an organ of such intrinsic beauty so admirably schooled and effectively applied to expressive ends. Mme. Matzenauer was satisfying in everything that she offered, but there were high-lights of extraordinary brilliancy in her performance. She excelled in dramatic numbers. Surpassingly beautiful was the performance of Mr. LaForge's "Before the Crucifix," the composer's piano accompaniment being enriched by the great organ, from which Mr. Reynolds drew a tonal background of exquisite coloring. The singer also brought the vast audience to its feet, literally and emotionally, by a most spirited delivery of "La Marseillaise."

Besides contributing the inimitable accompaniments that are always expected from him, Mr. La Forge loomed big in the evening's program by his brilliantly played piano solos.

Clarence Reynolds revealed the beauties of the municipal organ in an excellent performance of the Chopin "Polonaise Militaire," in addition to his lovely accompaniment to "Before the Crucifix."

The success of the municipal concert series seems assured, and the experiment will now pass into an accepted institution of our civic life. Paul Althouse will appear in the second concert of the series on the 21st inst. C. F. W.

MISS HATTIE LOUISE SIMS
TEACHER OF SINGING
Pupils Prepared for Concert, Oratorio and Opera
Studio—1518 Lincoln St., Denver, Colorado

JOHN C. WILCOX Denver Colo.
Teacher of Voice Use for Singing and of Vocal Pedagogy
Many singers and teachers trained by Mr. Wilcox are filling positions in various cities and institutions throughout the country. Special term for Teachers during July and August. Write for particulars.
The Wilcox Studios, Wolfe Hall, Denver, Colo.

ROCHESTER AGAIN ADVANCES CAUSE OF PUBLIC SCHOOL MUSIC

Music Is Now Well Established in Public Education System—Vocal and Instrumental Work to Be Pursued—University Now Embraces Institute of Music Art—Two Local Orchestras Plan Concert Series, One with Distinguished Soloists—Damrosch Forces to Appear





WHERE ROCHESTER STAGES HER CONCERTS, AND ONE OF THE MUSICAL PRINCIPALS

Convention Hall, Rochester, N. Y., where all the concerts are held, and Mrs. Bellamy Burr, president of the Tuesday Musicale, Rochester, N. Y.

ROCHESTER, N. Y., Oct. 1.—The musical situation of Rochester looks fairly promising under the circumstances, especially for the children and young folks. The pedagogical side of music is taking quite a jump forward this year, despite the fact that Rochester is already in the front rank in public school music. Following the maxim of "one thing at a time and that done well," Rochesterians can look forward to accomplishing a real and universally needed step onward, in giving the coming generations in the schools and university a well-grounded musical education.



Mary Ertz Will
MUSICAL AMERICA'S Representative in Rochester and her little daughter, Jane

As has already been announced, George Eastman of the Eastman Kodak Company has bought the Institute of Musical Art (in future to be called the University School of Music) and given it to the University of Rochester. In addition, there is to be an acquisition to the musical colony here by the presence at the institute as head of the violin department of Arthur Hartmann, violinist. He takes the place of the late William Morse Rummel, who died suddenly in Denver in July. Mr. Hartmann is also to be concertmaster of the Rochester Orchestra and first violinist in the Eastman Quartet. Another acquisition to the teaching staff of the institute is Arthur Alexander, the tenor, who is well known in this country and abroad as an artist of unusual gifts. He gave a self-accompanied song recital here in June and the institute is to be congratulated upon getting his services. There are already as many pupils at the school as last year and Mr. and Mrs. Klingenberg are expecting a very successful season. They are both happy over the outlook, as they have worked hard for five years to get the standard of the school up to where it should be.

Advance in Public School Music

Music in the schools will be one of the big factors in education in Rochester from now on. Charles E. Miller, the music supervisor, is most enthusiastic over the prospects. Two assistants have been engaged for the development of the work, William Breach, formerly of Chicago, to develop the chorus work and the vocal instruction work in the two high schools, and J. E. Maddy of Minneapolis as supervisor of instrumental music. The latter plans to begin instruction of orchestra and band instruments as low as the fifth grade, organizing orchestras in the grammar schools and, by giving them a thorough training, making the young players fitted for the high school orchestras when they enter high school. The two high schools will have complete symphony orchestras and there will also be a band in each high school. Mr. Maddy will give instruction in all the musical instruments and for the present will conduct the two high school orchestras. Ludwig Schenck, conductor of the Symphony Orchestra, has had to give up his high school orchestral work, which he has had for so many years, as it now requires more time than he is able to give to it.

James E. Furlong has smiles for every one this year as his prospects are excellent for an exceedingly successful concert series. Tickets are going better than last year and are no higher in price. The attractions offered are splendid, including Mme. Galli-Curci, who sang on Sept. 27; Mme. Frances Alda and Rafaelo Diaz, who appear on Oct. 26; the New York Symphony Orchestra, Walter Damrosch, conductor, with Emilio De Gogorza as soloist, on Nov. 20; the New York Symphony Orchestra again on Jan. 13, with Mischa Levitzki, soloist; the New York Symphony Orchestra once more, on Feb. 28, with Mabel Garrison as soloist; and Jascha Heifetz, violinist, on April 3, to close the series. Mr. Furlong has also arranged with the Chamber of Commerce for a performance by the French Conservatory Orchestra, which is due here Dec. 12. Mr. Furlong is bringing John McCormack here in April and the San Carlo Opera Company to the Lyceum Theater on Nov. 21, 22 and 23. He says he is not worrying over the prospects of an additional war tax; in fact, he appears to feel as beaming as he looks—and yet he still declines to have his picture taken! Convention Hall will be the scene of all the concerts as usual, though why all the artists who sing there do not send a round-robin letter to the Rochester papers, refusing to sing any more in such an unlovely, barnlike structure, I do not know. Possibly they keep their eyes shut while there.

Active Musical Factors for the Coming Rochester Season

Furlong Series of Concerts
Rochester Orchestra
Symphony Orchestra
School Concerts

The Tuesday Musicale is not planning to give a series of concerts this year on account of war conditions. Mrs. Bellamy Burr, the president of the club, considers it the wisest course for the present, especially as one of the results will be the greater patronage for the other two concert courses. As the club is not only out of debt, but has a balance in the treasury, the members are planning to give a concert for war relief during the winter, details of which will be announced later.

Orchestral Activities

The Symphony Orchestra will give three free concerts at Convention Hall during the season as usual and the conductor, Ludwig Schenck, hopes for a good season. Rochester soloists will probably be engaged for the concerts as is the custom of the orchestra, which is largely made up of amateurs and which has always been a great educational factor in the musical life of the city since it was organized some eighteen years ago. The Rochester Orchestra, Hermann Dossenbach, conductor, will give six concerts as usual this season, which is its seventeenth. They will take place on the following Monday evenings at Convention Hall: Oct. 21, Nov. 11, Dec. 9, Jan. 20, Feb. 17 and March 17. Mr. Dossenbach says that there is every prospect for a good season and anticipates crowded houses. The soloists are of the first rank and include Margaret Matzenauer, contralto; Anna Case, soprano; Toscha Seidel, violinist; Leopold Godowsky, pianist; Giovanni Martinelli, tenor, and Eddy Brown, violinist.

The Festival Chorus, according to Oscar Gareissen, its director, will continue to rehearse weekly during the winter, but is not planning any concerts at present. The membership of the chorus remains about the same, between one hundred and seventy-five and two hundred.

On the whole, the musical situation in Rochester is not bad, though it is by no means as flourishing as it was two years ago, when the Tuesday Musicale popular-priced concert series created such an interest in the city and when the Community Chorus was in full swing and giving concerts. The trend seems to be towards fewer organizations, but if those organizations are well supported by the general public the trend can quickly be turned up again when conditions are better. There are two orchestras here, a choral society and a women's musical club (both quiescent at present), one local manager, about three hundred music teachers and one hundred church organists. Local musicians are doing nothing for war work at present outside of their own personal Red Cross activities.

MARY ERTZ WILL.

SECOND "OPERATIC EVENING" GIVEN AT HUNTER COLLEGE

Dr. Fleck Gives Informal Talk on "Cavalleria" and Artists Illustrate the Mascagni Opera

The second "Operatic Evening" given at the Hunter College of the City of New York, under the direction of Dr. Henry T. Fleck, afforded pleasure and instruction to a large audience. Dr. Fleck's informal talk on "Cavalleria Rusticana," the evening's subject, was enlivened throughout by semi-humorous references, which did not, however, interfere with the serious interest displayed by the hearers.

The singers who took part were: Miss Dale, as *Santuzza;* Miss Nelson, *Lola;* Signor Mantarini, *Turiddu;* Mr. Stevens, *Alfio,* and Miss Jacoby, *Mamma Lucia,* and their work was uniformly excellent. Miss Dale's singing of Santuzza's arias disclosed a voice of especially beautiful tone quality. Mr. Mantarini's *Turiddu* revealed a voice of almost too much power for the auditorium, but of remarkably fine timbre. Despite the lack of stimulation afforded by scenery and costuming, the dramatic skill of the participants at times produced a real illusion, occasionally lacking in more ambitious surroundings.

C. P.

Rosalie Miller, soprano, is one of the soloists who will be heard under the bâton of Walter Damrosch when the New York Oratorio Society gives its first concert of the season at Carnegie Hall on Dec. 3. The work to be performed is Wolf-Ferrari's "Vita Nuova."

NELLI GARDINI
SOPRANO



Photo by Moffett

GRIEG
SONG RECITAL

Aeolian Hall, Tuesday Evening, October 15, at 8.15

JULES DAIBER, Exclusive Management
Concert Bureau, Aeolian Hall, New York City
Mason & Hamlin Piano Used



Harriet Ware

New Waltz Song
By Harriet Ware
"DANCE THE ROMAIKA"
Programmed and Featured by
LUCY GATES
(*Maine Festival*)
Price 40 cents Net
(*No Discount*)
HAROLD FLAMMER :: Publisher
56 W. 45th Street, New York

Miss Ware's "Fairy Bark" and "Consolation" (sung by Lucy Gates, Kathleen Bibb, Florence Macbeth, Leon Rice, Margaret Wilson and many others) possess, as David Bispham says: "That most exquisite fantasy of which this gifted American woman is so amply possessed."

Call of War Service Has Appreciably Thinned Ranks of Sioux Falls Musicians

All Phases of City's Musical Life Feel Absence of Leading Musicians—Mrs. Booth Arranges Admirable Concert Course—May Hear Grand Opera in Spring Season—Plans of Symphony Orchestra Yet Undetermined

SIOUX FALLS, S. D., Oct. 6.—Music lovers are looking forward to the Artists' Course arranged by Mrs. Will H. Booth for this season. Mrs. Booth gave us McCormack, Ganz and Galli-Curci last season, and has arranged for the Metropolitan Opera Quartet, consisting of Mme. Alda, Caroline Lazzari, Martinelli and De Luca as the first number, Oct. 7; the Little Symphony and Pavley-Oukrainsky for Oct. 22, and Jascha Heifetz, violinist, as the third and last number for this year's course. Mrs. Booth had also arranged for a recital by Alma Gluck at the Coliseum in February, but it may be necessary to change the date or cancel it, as the City Commissioners have decided to close the Coliseum during the months of January, February and March as a war saving measure to conserve coal.



O. H. Andersen

MUSICAL AMERICA'S Representative in Sioux Falls

Community singing has been organized and directed by Mrs. Inez Thompson-Peterson for the many parades and farewell banquets given the soldiers and different bodies of registrants which left for the training camps. Particular mention can be made of the effective singing of the massed choirs of the city and the children's chorus of the Public Schools. That effective part singing can be given when in marching formation was demonstrated, and this feature met with round after round of applause from the spectators all along the line of march.

The Moose Band of thirty pieces, under the able direction of Prof. E. B. Stevens, has provided interesting semi-weekly concerts at Sherman and McKennan parks this summer. The City Commissioners are to be commended for their enterprise in arranging for these concerts, and the public showed its appreciation by liberal attendance at the concerts and by asking for additional concerts to be given at some of the smaller parks in the city. It is the plan of the Commissioners to erect larger and better equipped band stands at Sherman and McKennan parks next year and to add to the number of concerts to be given by the band, so that they can include semi-weekly concerts at Lien and Tower parks also.

The Minnehaha Manskor of Sioux Falls is one of the oldest Norwegian singing societies in the country, having been in active work for twenty-six years. They start this season with a good membership under the able leadership of Carl Mannerud. They hold regular rehearsals every Monday evening, and plan an active season of concerts at home and in nearby cities.

Many local musicians are now in the service, both here and abroad. Fred Albertson, formerly organist at the Presbyterian Church, is now attending the Radio School at Cambridge, Mass. L. Gilbert Piaggi, formerly organist at the City Temple, is at Camp Dodge, Iowa. W. Herbert Roberts, who had charge of the student choruses at the High School, is in Y. M. C. A. work in Texas. William W. Spain, trumpeter in the Orpheum Theater and Symphony Orchestra, is now located at Tours, France, where he is officer in charge of flying, with 250 student flyers under his personal command. Captain Spain has been a very successful teacher in the aviation schools, and has made a name for himself in the flying world.

The Associated Retailers, who last spring presented the Minneapolis Symphony Orchestra in three concerts, have not as yet announced their Spring Festival, but it is rumored that they are considering grand opera for three performances some time in the early spring.

The City Temple (Baptist Church) will give four musical numbers in their subscription course, consisting of the Boston Opera Concert Company, the Means-Anderson Company, the Scala Company and the Fairchild Sisters.

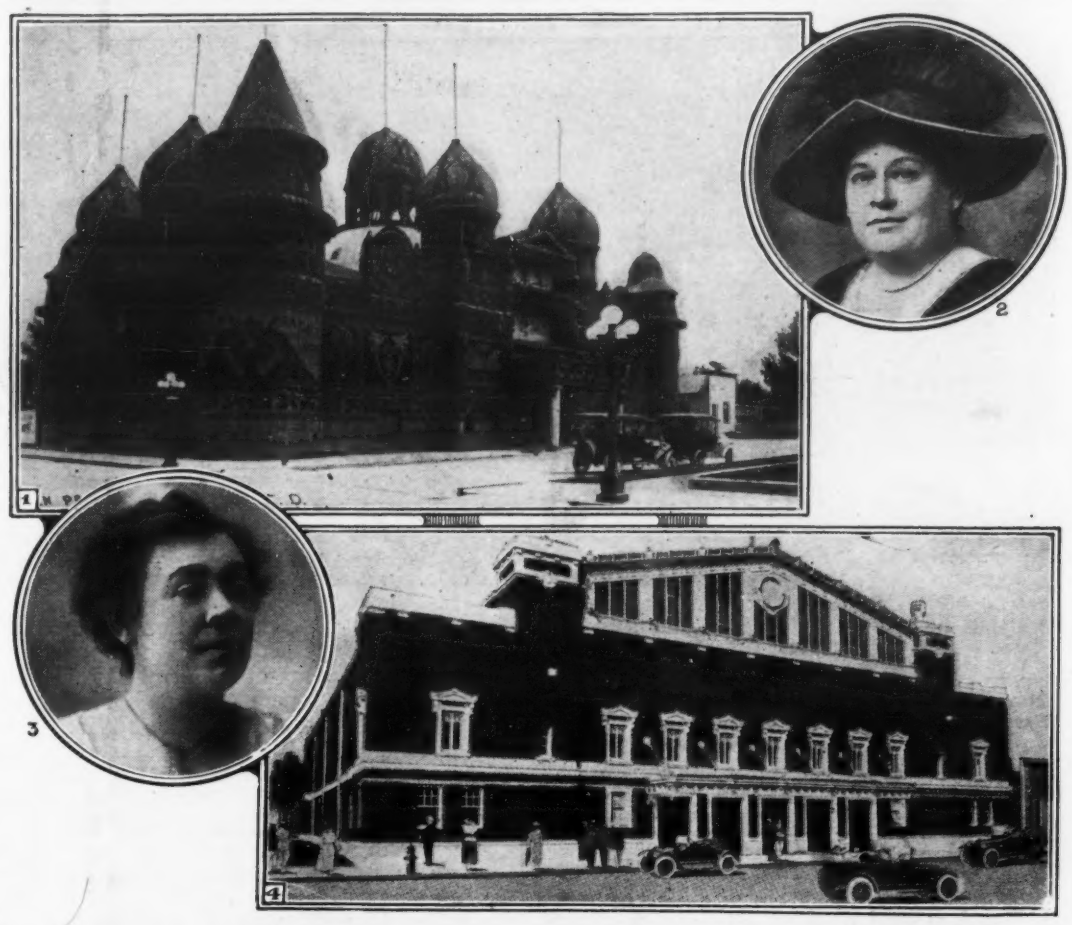
Mrs. Inez Thompson-Peterson, contralto, will continue her work as director of the Ladies' Monday Evening Chorus. They are planning a very active season, and will be heard in several concerts this winter.

The Sioux Falls Symphony Orchestra has been hit rather hard by the war, as many of the younger members are now in the service, and it is going to be hard to replace them with competent players. Frederick Wick, who recently moved to Sioux City, Iowa, has been the conductor, but he will soon be in service, so it will be necessary to arrange for a new conductor. It is rumored that Vernon Alger may take up the work if it is considered wise to attempt a season of concerts.

Sioux Falls College opens with two new instructors in the music department. Dean Van Ausdall will have charge of the vocal department at the college and direct the City Temple Choir and the Choral Union. Ellwood S. Roeder will have charge of the piano and organ work and will be organist at the organ at the City Temple.

It is hoped that the City Commissioners will not find it necessary to close the Coliseum during the months of January, February and March, as it will prevent the booking of the better class of musical numbers. The Coliseum is the only building of sufficient seating capacity to accommodate the audiences that are necessary to make the concerts a financial success.

O. H. ANDERSEN.



SPECIAL FEATURES OF MUSIC IN SIOUX FALLS AND MITCHELL, S. D.

No. 1—The Mitchell Corn Palace at Mitchell, S. D. A Fall Musical Festival is given annually, and some of the best bands and orchestras of the country have been heard here. No. 2—Mrs. Will H. Booth, manager of Artists' Subscription Course in Sioux Falls. No. 3—Mrs. Inez Thompson-Peterson, director of First M. E. Church Choir and Ladies' Chorus. No. 4—The Coliseum, Sioux Falls, S. D., where special musical attractions appear; seating capacity, 2500

Music Life of Radford, Va., Centers Around Club Work

RADFORD, VA., Oct. 12.—Perhaps no town of its size in the State has more musical talent and does more toward fostering music than does Radford.



Alice Sanford Jones

President of the Radford Music Club.

For ten years the Radford Music Club has been a potent factor in the cultural life of the community in stimulating a lively interest in the study and production of things of musical interest. For several years the club, in addition to its study meetings, has given open programs monthly, and the recitals during the last summer have been of unusual interest. The club has shown its pride in the artists of its own State, and it is said that John Powell has played to no more appreciative audiences. Twice the young Virginian violinist, Winston Wilkinson, has played here under the auspices of the Music Club.

The new club year will begin this month and, despite the serious conditions resulting from the war, the club hopes to increase its activities rather than to let them diminish. Recitals, illustrated lectures and choral work will be carried on, and an effort is being made to arrange for an artist series the proceeds to be used for the purchase of Liberty Bonds, later to be used as a nucleus for a scholarship fund. The officers of the club this year are:

Alice Sanford Jones, president; Anna Cassel vice-president; Marie Louise Galway, treasurer; Mrs. J. A. Noblin, secretary; Mrs. H. F. Sembler, business manager and Mrs. Clifton Karnes, historian.

Miss Jones, who was formerly president, returns from two years at the Cincinnati Conservatory, to take charge of vocal culture at the Radford State Normal School, where she will bring to her work not only a very thorough training, but unusual mental gifts and fine artistic sense. She has contributed much to the musicianly character of the club. She has a lyric soprano voice of remarkable sweetness and is always in demand for programs.

Dr. Robert Cowan, organist of Grace Episcopal Church, formerly of Monumental Church, Richmond, has done much toward raising the standard of church music in Radford. Edmund Sanford Jones enjoys much popularity throughout southwest virginia as a concert and church singer. Other musicians who have given freely of their talent are Mrs. W. B. Fuqua, a gifted pianist and excellent accompanist; Mrs. O. B. Pryor, a successful teacher of piano, who was the founder and first president of the Radford Music Club; Mrs. H. F. Sembler, and Mrs. Walter Roberts, chairman of the music committee of the Woman's Club of Radford. Radford claims Laura Venable, who spends her winters in New York and returns each summer, adding much to the musical life by her charming singing. She is a pupil of Isadore Luckstone and her voice is a fine lyric soprano.

School Courses in Music

The location here of the State Normal School has brought a new cultural element, including the benefits of a music department. The course includes private lessons in piano, violin, voice culture, orchestral training and ensemble work for advanced students. Florence Baird is in charge of public school music and has conducted very successful community "sings." The public schools are used by the Normal in teacher-training. In this way the music work reaches all, from the smallest children up, and finds its very animated expression in the community "sings." The Normal also has two recitals a year, besides bringing many artists to Radford.

Miss Baird has been an active worker for music in the curriculum of the State, with credits allowed.

The social life and cultural activities of the small town occupy a considerable space in the town paper, and the undersigned, who edits the town paper, is able to say that music claims no small proportion of the space devoted to the home news of Radford. J. T. MAGINNIS.

ERNA CAVELLE

SOPRANO



Brooklyn Daily Eagle:

"Miss Cavelle's voice is of beautiful quality, brilliant in the upper register and displays true artistic feeling."

Management: ANTONIA SAWYER, Inc.
Aeolian Hall, New York

INDIANAPOLIS TURNS TO MUSIC FOR ITS WAR SOLACE

Local Concerts Will Be Leading Factor of Season—Most Important Feature of Year Will Be May Festival Arranged by Ona Talbot — Soldier-Musicians Join with Local Artists in Giving Programs—Public School Music Thrives—Eminent Artists to Appear in Courses

INDIANAPOLIS, IND., Oct. 12.—Information from the heads of musical organizations here concerning the season's plans proves curiously interesting, in spite of the critical state of uncertainty in which we find ourselves to-day. The outlook does not promise the outside bookings and scheduled concerts as heretofore, but we are all drifting along, ready to grasp anything good that comes along, and in doing this we hope to have agreeable surprises. Patriotism is the watchword and everything centers around it; it has created a new life of enthusiasm which will give birth to new things in music. With the ranks of orchestral and choral organizations depleted, we will resort to the substitutes. It lies in the power of woman to be of assistance here and, as America abounds in good musicians among the women, they will have their place filling, so far as possible, positions vacated by men who have answered the country's call.



Pauline Schellschmidt,
MUSICAL AMERICA'S Representative in Indianapolis

The Ona B. Talbot Fine Arts Association of Indiana announces the first artist of the season, John McCormack, in a recital program on Tuesday evening, Oct. 15, at the Murat Theater. There will be Sunday afternoon concerts given by Josef Hofmann, Jan. 19; Alma Gluck, March 2, and Jascha Heifetz, March 23.

The big feature of next season's plans, announced as the twentieth annual concert season, is a May Music Festival, beginning May 1 and continuing three days, presenting three night concerts and two matinées.

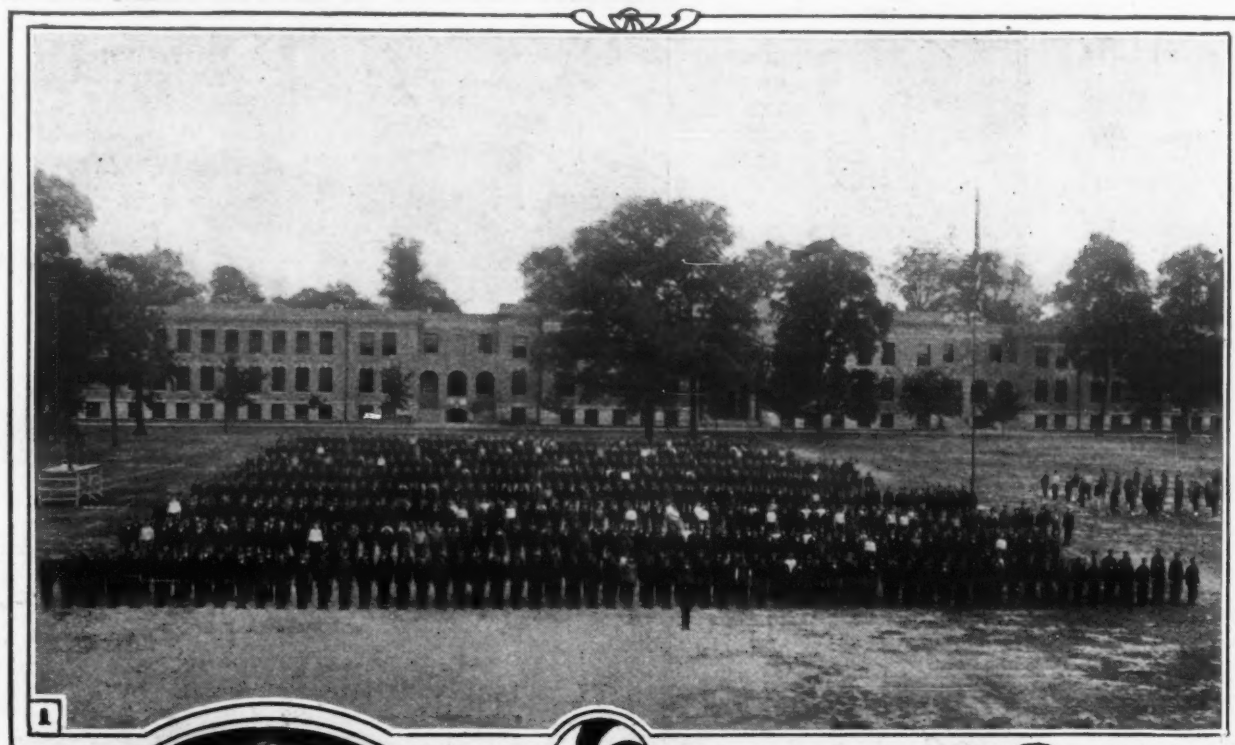
The artists engaged are Margaret Matzenauer, contralto of the Metropolitan Opera Company, assisted by Frank La Forge, composer-pianist; Mischa Levitzki, Russian pianist; Lucien Muratore, French tenor; Mischa Elman and the Minneapolis Symphony Orchestra, with Emil Oberhoffer.

Locally the past year has brought many changes. The Indianapolis Orchestra, owing to insufficient support, disbanded about ten months ago. In the absence of this orchestra the Circle Orchestra, although diminutive in comparison, proves to be a musical attraction under Max Weil's leadership.

Edward B. Birge, supervisor of music in public schools, and director of the People's Chorus, has plans for the season well under way. If the response to the rehearsal call insures enough male voices (for which they are counting upon the older men), immediate rehearsals will be begun for the annual "Messiah," to be given during the holiday season, and it is the plan to prepare another oratorio for early spring. A quartet of solo voices to assist will be decided upon at a later date.

Many Programs Outlined

Herman P. Lieber, president of the Music Society of the Athenaeum, informed me that the rehearsals of the male chorus, under the direction of Alexander Ernestinoff, have been kept up uninterruptedly, although the departure of many of the singers made a great vacancy in the personnel. As for the season of concerts no dates have been set, nor any definite programs outlined, save that they expect to have, inasmuch as he knew, a series of winter musical soirées, for which provision would be made to have music of the usual standard.











No. 1—Singing detachment U. S. Army Training Camp No. 2. No. 2—Sergeant Elmer A. Steffen, in action, directing big community sing. No. 3—Mrs. Henry Schurmann, president Ladies' Matinée Musicale. No. 4—Mrs. James A. Moag, chairman executive Committee Harmonie Club. No. 5—Auditorium in new Public Library, in demand for recitals.

In reply to my inquiry as to what the Academy of Music had planned, John P. Frenzel, president, had nothing to say beyond, "We will give our regular concerts."

The activities of the women's musical clubs goes on as before. The season's outlined program of the Ladies' Matinée Musicale, entering upon its forty-second season, proves to be of the standard maintained by this society. The president's reception day was held Wednesday afternoon, Oct. 9, at Hollenbeck Hall; the Thanksgiving Day program, at which time the public is admitted, will have for beneficiaries "Our Two French Orphans." The organ section, now including sixteen organists, is increasing in interest and will have charge of four concerts. Two artist recitals are included in the program—artists' names not yet decided upon. Mrs. Henry Schurmann is the president of this society.

Mrs. James A. Moag, chairman of the executive committee of the Harmonie, an opera study club, announces the opening meeting in November, when excerpts from Cadman's "Shanewis" will be given. At these meeting it has been the custom to ask local male singers to sustain solo or ensemble rôles, so in this the club will suffer the coming season, when such rôles will have to be eliminated. The club meetings are held once a month.

It is a foregone conclusion that the local musicians will figure in many concerts arranged for patriotic purposes, including Red Cross and French and Belgian Relief. Community "sings" will continue and programs will be supplied for the soldiers at Fort Benjamin Harrison, Speedway Aviation Camp, Vocational Schools and Sunday afternoon concerts in Sculpture Court. Sergt. Elmer A. Steffen lines up his 1500 men, soldiers from the vocational schools, every one of whom, he says, can really sing and excites wonderful enthusiasm. These men sing at the Sunday meetings and at local community "sings" in the Coliseum. Major J. Dalbey Crawfis endorses the "sing" idea.

Mr. Birge speaks in glowing terms of the chorus singing in public schools, which is classified into primary, intermediate and advanced grades. The work achieved is considered above the ordinary. In introducing the military training in the high schools bands will form a part of the program, independent of the orchestras which are already institutions of the three high schools here.

Mrs. Charles B. Foster, chairman of the War Recreation Committee has had charge the past year of four or more concerts held weekly at the various Y. M. C. A. and K. of C. huts at Fort Harrison, the Aviation Camp and vocational schools, having at her disposal all the local musicians, who supplied attractive programs for these concerts.

PAULINE SCHELLSCHMIDT.

"Line-up" of Musical Indianapolis

People's Chorus Association
Athenaeum Male Chorus
Academy of Music Mixed Chorus
Chorale Ladies' Chorus, Ladies' Matinee Musicale
Excellent Public School Music
Harmonie Club
Women Musicians' Club
Men Musicians' Club
Fortnightly Club
Three Hundred and Fifty Music Teachers
Twenty-five Church Organists

Husses Give Successful War Relief Concert at Lake George

LAKE GEORGE, N. Y., Sept. 30.—Mr. and Mrs. Henry Holden Huss gave a recital on Sept. 14 at their studio in aid of the Armenian War Relief, assisted by Mr. and Mrs. Alexander Bloch. Mrs. Huss sang in her artistic manner American songs by Hartmann, Mary Knight Wood, Fay Foster and Cyril Scott's Lullaby, in which she revealed great delicacy. She also gave a group of Huss songs, among them a new one entitled "The Very Speech Love Learnt in Paradise," with violin obbligato, played by George Porter Smith, a talented pupil of Mr. Bloch. Mr. and Mrs. Bloch performed Dvorak's Sonatina excellently. Georgette Buschmann, a gifted pupil of Mrs. Huss, made a good impression in Debussy's "Romance." Mr. Huss had marked success in a Chopin group and in his own "The Brooklet," Valse in A, Op. 20, and Prelude in A Flat, Op. 17, which he played with notable artistic resource. His sister, Babette Huss, contralto, was to have sung, but was prevented by a cold. A goodly sum was realized for the Armenian Relief Fund.

Community Singing Made a Feature of Wichita Wheat Show

WICHITA, KAN., Oct. 12.—During Wichita's wheat show, the largest annual event in this part of the country, community "sings" were conducted daily in the Forum by Harold Murrison, the audiences numbering from 5000 to 7000 persons. The work was under the general supervision of Mrs. Frederick T. Hellar, in charge of music for the Liberty Loan Committee of the Eighth District of Kansas.

MUSIC IS SCRANTON'S ANODYNE FOR WAR ANXIETY

Two Chief Concert Courses, Keystone and Philharmonic, Expand Scope of Work—John C. Watkins Training Two Rival Choirs and Ladies' Choruses—Conservatory Has Increased Registration—Extensive Community Music Laying Cornerstone for Americanization—Symphony Orchestra Disbands Because Wealthy Residents Fail to Support Organization

SCRANTON, PA., Oct. 5—To a great many people the name of this city probably conveys no impression more artistic than a series of mine caves, and no connection more alluring than the memory of last winter's icy misery, or the approaching menace of this winter's coal bills. A musical atmosphere — it is unthinkable! Yet Scranton choirs under John T. Watkins have taken world prizes since 1879. The only reason why the Yunger Maennerchor Society did not take the Kaiser prize in 1915 at the Brooklyn Saengerfest was admittedly because the leader, Mr. Watkins, and fifty per cent of the singers were—WELSH instead of German. The greatest artists have come here for concerts—Nordica, Sembrich, Melba, Paderewski and the others, some of them appearing before audiences of 6000 and more, and this too without even a fairly good auditorium.



Mrs. Harriet Clay Penman,

MUSICAL AMERICA'S Representative in Scranton, Pa.

As for the background, Welsh persons to the number of 25,000 are here, and a Welsh baby, as everyone knows, cries the scale at birth and has absolute pitch. Thousands of good Germans also have their singing societies and have upheld the best musical standards. The Scranton Conservatory of Music has added greatly to the appreciation of these standards and hundreds of music teachers contribute to the finer side of life that is inspired and surrounded by the haunting beauty of music.. So this city more than ever is turning toward music as a tender anodyne for grief, a little surcease from anxiety, and everybody is coming to realize that whoever sings, kills trouble. Moreover it is forming the needed social link and is stimulating a spirit of brotherliness.

It is inevitable that a recrudescence in various branches of the art should be recorded. Two superior courses of concerts have been opened. A half dozen large choirs are preparing for winter's work and the Scranton Conservatory of Music is reaching into the homes in all parts of the city and the countryside; the Community Chrous is enlarging its scope and touching many angles. The Dunmore Community Chorus is to have many reflections in the grade schools.

Itemizing Scranton's Music

Two Concert Courses
Six Choral Societies
Five Bands
Several String Orchestras
Forty organists
Dozen Musical Clubs
More Than One Hundred Music Teachers
Two Concert Managers
Symphony Orchestra (Temporarily Disbanded)

Plans of Keystone Course

The Keystone course of concerts is conducted by Chauncey C. Hand, who Walter Damrosch pronounces to be the youngest actual manager in this country. Last season he had artists like Gluck, Zimbalist, Elman, Schumann-Heink, Althouse and others. This is the present season's course:

Mme. Galli-Curci, Oct. 1, at 13th Regiment Armory; the following at Town Hall: Jascha Heifetz, violinist, Oct. 28; Rudolph Ganz, pianist, and Reinald Werrenrath, baritone, Dec. 9; Mme. Louise Homer, contralto, Feb. 6; New York Symphony Orchestra, March 4; Mme. Frances Alda, sourano, April 25, and special engagment at 13th Regiment armony of John McCormack, Jan. 14, 1919.

Frank J. O'Hara is another musical enthusiast. He has been an important figure in the musical life of Scranton for years.

Philharmonic Concerts

This year the Philharmonic concerts will be held in the beautiful Century Club, the woman's club of the city, and include the following:

Louis Graveure, Oct. 10; Thelma Given, violinist, Oct. 17; John Powell, pianist, Nov. 7; Anna Case, soprano, Gilbert Sprosg at the piano, Nov. 14; Beryl Rubenstein, pianist, Nov. 28; Sascha Jacobson, violinist, Dec. 5; Helena Marsh, contralto, Jan. 1; Morgan Kingston, tenor, Jan. 9; Young People's matinees, four recitals, free to subscribers.

Work of John T. Watkins

John T. Watkins is the champion choir leader of this country and probably is the only man who can conduct two rival choirs successfully and still hold both jobs year after year. These are the Liederkranz and the Yunger Maennerchor Societies. The former is now in its 49th year, and the Yunger Maennerchor has taken first and second prizes in all the great Saengerfests. It has been seriously crippled by the departure of its personnel to cantonments and foreign service.

The Ladies' Musical Chorus is another organization that gives wonderful concerts every season under Mr. Watkins' direction. There are now plans afloat to have a chorus of 100 women's voices that Mr. Watkins will train for superb work.

There has been little disposition on the part of persons of wealth in Scranton to organize and endow musical movements. In fact, the Symphony Orchestra has been obliged to suspend for want of adequate assistance, after an existence of almost a quarter of a century.

Elm Park Choral Society, formed in one of the greatest Methodist churches of this country, enters upon its eleventh year, meeting Monday evenings and presenting famous oratorios through the winter under Mr. Watkins' direction. "The Messiah" at Christmastide is a notable event.

Scranton Conservatory of Music has opened its twenty-third year under the direction of its founder Alfred Pennington, with a large registration of pupils. The year promises to be one of the best in its history. The full number of recitals and concerts given by the institution is nearing the eight-hundred mark. As heretofore Mr. Pennington will give a series of eighteen piano recitals on Saturday mornings to students. Mr. Pennington had the good fortune to discover and develop a genius in the person of Alexander Brachocki, a youth of Polish parentage, who through his instructor's efforts has been for two years the protégé of Paderewski. He was graduated from the Scranton Conservatory with high honors. He will play with the Damrosch orchestra in the Keystone course in March and has been invited by the Chopin Society of Paris to give a recital before that distinguished body of musicians after the war.

Saidee Kaiser, director of the Saturday Matinee Club is the leading exponent of French music in Scranton. She is successful in training women's choruses and has brought out many fine singers from her studio. Her deep interest in French music and literature doubtless comes from long residence in Paris, where she studied with Marchesi and Jean De Reszke. She and her club of young women have given much time to war and charity work and intend to do still more this season.

The music department of the Century Club has taken prominent place in local events. Mrs. Henry H. Brady who has been chairman for several years, and who has had the able assistance of Mrs. Robert Brand and Ellen Fulton, recently resigned and has been succeeded by Mrs. C. H. Welles, whose violin work has received much recognition. The plans of the department have been changed from the fortnightly meetings when charming programs were given and there will be fewer sessions. The department will conduct community singing at all the club meetings. Mrs. R. R. Weisenflue organized the Treble Clef Club a few seasons ago and the fifty members gave several delightful concerts for charitable objects. Mrs. J. Benjamin Dimmick was president and Louis Baker Phillips was director. It is hoped that the club will continue its work this season. Mrs. Weisenflue had done a great deal for the development of musical taste here and gives much time to helping worthy causes.

Harold W. Briggs as organist, pianist and virtuoso is doing much for musical life here and has trained into greater beauty many voices, one of which is that of Helen Newitt, now singing in "The Secret of Suzanne" in New York and elsewhere.

The Community Chorus established last year with John T. Watkins as conductor will be conducted along enlarged plans this season. Mrs. Edson S. Peck, of the Y. M. C. A. board, is chairman. The

[Continued on page 211]



ORGANIZERS OF SCRANTON'S MUSIC AND THE HOME OF ONE OF ITS CONCERT SERIES

No. 1—Mrs. J. Benjamin Dimmick, President of the Community Chorus. No. 2—The Century Club, where Manager Frank J. O'Hara will have his concert course. It is the exclusive woman's club of Scranton. No. 3—Mrs. Edson S. Peck, chairman Community Chorus, Scranton, Pa. No. 4.—Chauncey C. Hand, Youthful Manager of Keystone Concert Course. Opened with Galli-Curci, Oct. 1. Will have Homer, Heifetz, McCormack, Werrenrath and others this season. No. 5—Mrs. Willard M. Bunnell, member of Community Chorus Board. No. 6—Frank J. O'Hara, Manager of the Century Club Concerts. No. 7—Saidee Estelle Kaiser, President of Matinee Musical Club. No. 8—John T. Watkins, Director of Four Great Choral Societies and a Community Singing Organization.

MUSIC IS SCRANTON'S ANODYNE FOR WAR ANXIETY

[Continued from page 210]

other members of the committee are Mrs. J. Benjamin Dimmick, Mrs. Willard M. Bunnell, Mrs. Francis M. Coffin and Elizabeth Rice.

The crying need of Scranton is a concert hall of ample dimensions. This is another grudge we have against the Kaiser. He stopped building operations that would have given us a wonderful auditorium and set our boys to building trenches. There is to be community singing on Columbus Day when the many Italians here are to have their recognition and to be shown much attention by their American friends.

The pioneer in the community singing of this region is, of course, Dr. C. F. Hoban, superintendent of the Dunmore public schools, a borough on the Northern edge of Scranton. He had real community singing before it was called by the name elsewhere. It meant that he brought to the High School Auditorium not only the boys and girls of that school but their parents and grandparents. Under Mrs. Martha Matthews Owens the music developed amazingly. It is a sight to bring a mist to the eyes to behold the mothers sitting Madonna-wise with their babies and listening to the singing. Sometimes they join in it a little timidly, for they are coming to know the national airs, and Dr. Hoban is certain to have the lovely flowing melody of "Santa Lucia" or some other air dear and familiar to the Italian, Polish or Slav people who throng the big hall. They are the wives of the miners. Occasionally you see one who lifts a rapt gaze on the young boy or girl who steps to the front of the stage and sings or plays—one whom you would swear was American for generations back—and saying "That's my boy!" Talk about your Americanization, they are doing it in Dunmore and community music is its cornerstone!

This winter there will be great singing festivals every month, with slides showing illustrations of patriotic songs, and portraits of Pennsylvania composers and artists. A new instructor in drawing, J. Stewart Rothbahn, is forming a High School band and training bugle corps in the ten graded schools.

Frank J. Daniel, director of the Cathedral choir; Ralph Jones, director of St. Luke's choir of thirty-five voices; Llewellyn Jones, organist and choir director at the Church of the Good Shepherd; Frederick Walbank at the Emmanuel church, and many others deserve high tribute for their fine work. Flavien VaderVeken, of the "Villa Des Arts," maker and teacher of the violin, is doing much concert work with his pupil, little Annie Stiles, whose piano playing is attracting wdespread attention.

There are countless quartets and small groups who do much patriotic work on occasions and who with others mentioned have given their services this summer to entertain the soldiers of the Tank Corps at Tobyhanna. They are all busy with Liberty Loan meetings, Red Cross, Thrift Stamps and many other interests connected with winning the war.

There are lonely places too—and long, long silences, where have been golden voiced boys now heard no longer among us, but please God, singing somewhere in France or in the fair skies above!

MRS. HARRIET CLAY PENMAN.

Savannah's Music Linked with War Work

City's Clubs Prepare for Patriotic Ballades and War Entertainments — Savannah Music Club Will Present Garrison and Perhaps Gluck and Graveure—Community "Sings" to Begin Again in City and Nearby Camps

SAVANNAH, GA., Oct. 7.—Everything musical, present and future, is entwined here with war activities. The season is rich in plans for the entertainment and benefit of the men in the service. This is particularly the case with the several musical organizations.



Mrs. May S. Teasdale,
MUSICAL AMERICA'S Representative in Savannah, Ga.

The Savannah Music Club, now entering its twenty-third year, expects to make its local concerts especially attractive through the assistance of musicians from the nearby camps, Fort Scriven, Paris Island and Camp Wheeler, on the monthly programs. At the first artist concert the club will present Mabel Garrison, and the proceeds will be turned over to the committee on war relief work. Negotiations are pending for the engagement of Alma Gluck for a concert later in the season. It is also interesting to know that the gifted baritone, Louis Graveure, is being sought for an appearance here. The proceeds from all artist concerts will be turned in for war relief work.

The officers of this club are:

A. R. Lawton, president; Mrs. W. P. Bailey, vice-president; Mrs. J. E. D. Bacon, secretary; J. de Bruyn Kops, treasurer; Joseph Mendes, chairman orchestra committee; Elizabeth Beckworth, chairman membership committee; Alma Sterley, chairman programs committee; Eugeina Johnston, chairman Red Cross auxiliary.

Organizations Working for More and Better Music in Savannah

Savannah Music Club
Huntingdon Club Music Department
Opera Study Club
Philharmonic Club
Thursday Morning Club
Junior Music Club
High School Glee Club

The Music Department of the Huntington Club, under the efficient chairmanship of Mrs. J. de Bruyn Kops, will offer much of interest at the five monthly meetings, planned as follows:

December, study of oratorio, illustrations from "The Messiah"; January, folk music; February, study of musical literature, "Great Tone Poets," Mozart's and Weber's letters, music and musicians, etc.; March, Oriental music; April, study of opera. Current musical events will be discussed at each meeting by Mrs. W. H. Teasdale. Musical illustrations will be given by members of the club and invited guests of musical prominence.







POWERS IN SAVANNAH'S MUSICAL SPHERES AND THE HOME OF CITY'S MUSIC

Above: New Municipal Auditorium, where all the Sings and big events take place. Left: Mrs. J. de Bruyn Kops, chairman Music Department of Huntingdon Club (Women). Right: Sara Wells, president, Junior Music Club

Divide Music with War Work

The Opera Study Club will take up "Light Operas" this season. Since its formation several years ago grand operas have been earnestly studied every season. At this time the desire is to lighten the study so that the members will be able to continue meetings and at the same time not interfere with individual activities in war work, musical and otherwise. This club is limited to sixteen members. The officers are:

Mrs. W. P. Bailey, president; Nellie Harty, first vice-president; Mrs. J. de Bruyn Kops, second vice-president; Dora Mendes, treasurer; Phoebe Elliot, secretary; Rose Putzel, programs committee; Mrs. Attick, publicity committee.

The Philharmonic Club will hold its first meeting in October. It is not ready to announce its plans for the season. Its officers are:

Mrs. Worth Hanks, president; Mrs. Marmaduke Floyd, secretary; Ellen Morgan, treasurer; Helen Manning, accompanist and librarian, and director to be secured.

The membership of this club is limited to twenty singers.

The Thursday Morning Club, as is the custom, holds its first meeting in December. Fortnightly morning musicales are given at the homes of the members and are delightful affairs, socially and musically. Eugenia Johnston is the president.

The Junior Music Club will open the season with an operetta, "The Whole Year Round," and a second operetta later on; also a patriotic concert on a much larger scale than that so successfully given last season. The members of this club are doing their bit in entertaining the soldiers. They have assisted very materially in giving pleasure to the convalescents by weekly concerts at the Marine Hospital in the city, and have visited Paris Island and Fort Scriven. Their programs have been greatly appreciated and enjoyed. The officers of this club are:

Sara Wells, president; George Bart, vice-president; Ralston Wylly, treasurer; Annie Vaughn, secretary. Chairmen: Hilda Shau, of orchestra; Jeannie Mae Thompson, of programs; Katherine McGaw, publicity; Julia Gordon, membership; Angela Attick, chorus.

Local concerts are given monthly. Artist's concerts have been discontinued on account of war work.

Community Work

Community "sings" will be begun in the Auditorium the middle of October. The director has not yet been announced. Miss Cushman, song leader at Fort Scriven and musical supervisor of the public schools, has begun her work and will announce plans shortly. The "sings" at Fort Scriven have been resumed.

Fine work by the High School Glee Club, Miss Cushman, director, is being looked forward to by all who heard its excellent work last season.

MAY SILVA TEASDALE.

BEHYMER IN LOS ANGELES

Clubs of City Hold "Get Together" Meeting and Dinner

LOS ANGELES, CAL., Oct. 4.—The monthly session of the Gamut Club at its club house, Oct. 2, was a "get together" meeting of officers of the musical clubs of Los Angeles and from a few neighboring cities. After the dinner and before President Behymer could announce any of the program, Charles F. Lummis welcomed him home from his Eastern trip.

Presidents of nearly all the local musical clubs were at the guest table and on introduction by Mr. Behymer made short remarks. They included:

Estelle Heartt Dreyfus of the Dominant Club; James G. Warren of the Orpheus Club; Mrs. Stewart Lobingier of the Friday Morning Club; Judge Walter Bordwell of the Ellis Club; Mrs. W. V. Goodfellow of the Lyric Club; Abbie Norton Jamison of the Lyric Club; Mrs. Herbert of the Music Study Club of Santa Barbara; Grace W. Mabee of the Wa-Wau Club; Mrs. M. A. Anderson of the Matinée Club; Mrs. Millard of the Ebell Club; Mrs. Graham Putnam of the MacDowell Club; Mrs. Cecil Frankel of thee California Federation of Musical Clubs; Mrs. Clayton of the Harmonia Club; Mrs. L. J. Selby, chairman Music Section Friday Morning Club.

Added to these addresses were interesting remarks of Major Adams, one of the first American officers in the war.

The music was furnished by Mrs. Dreyfus in two songs; Cecil Fanning, accompanied by Harry Turpin and by Charles Wakefield Cadman in the latter's new song, "The Doe Skin Blanket"; Mr. Fanning also conducted a little popular "sing," with remarks on his community singing work.

Umberto Sistarelli, violinist, played two of his own compositions, with Grayce Bernard at the piano; Mrs. L. J. Selby, sang a new song by her accompanist, Mrs. Hennion Robinson, and Margery Morrison played excerpts from "Tosca," with verbal comment.

The program concluded with the announcement of the Gamut Club's acting as the Los Angeles medium for the campaign of the Phonograph Records Recruiting Corps, with Marco R. Newmark at the head of a strong committee, of which the secretary is W. F. Gates.

MEMPHIS CONSECRATES MUSIC TO THE CAUSE OF THE NATION

Local Clubs Devoting All Energies to War Service but Will Not Neglect Usual Winter Concerts—Anticipate Coming of Cincinnati Symphony—Children Organize Own Community Chorus for Concerts in Public Institutions

MEMPHIS, TENN, Oct. 15.—When Southern fields are white with cotton and the chant of the negro cotton pickers can be heard from early dawn till the clanking of the dangling trace chains announces the day is done, there is music in the heart of the South. The spirit of war is upon us, but prosperity and progress lighten the burdens of war and music still has its place in all Memphis plans for the winter season.



Nola Nance Oliver
MUSICAL AMERICA'S Representative in Memphis

Many of the clubs, including the Nineteenth Century Club and Beethoven Club, have given their attention to war work. The Nineteenth Century Club building will probably be given to the Government to be used as a home for physicians and surgeons for the relief of returned soldiers who are maimed or ill. Mrs. A. S. Buchanan, the new president of this club, has planned an interesting year's work with Mrs. Marie Greenwood Worden, chairman of music, but every department will give its pro rata toward war work.

Mrs. J. F. Hill has succeeded Martha Trudeau as president of the Beethoven Club, and is drawing heavily on members and funds for war relief work. In order to keep the membership in good spirits and to encourage music-lovers, the course of concerts will go on as usual. The opening event of the club is the booking of Rosalie Miller, soprano, and Augusta Cottlow, pianist, as attractions for Nov. 5. Miss Miller's coming is anticipated with unusual interest, as she is a Memphis girl, starting as a pupil of Jacob Bloom, violinist of this city.

Memphis has not been without music all summer, as the city has maintained regular weekly band concerts in the various parks. White's Band concerts have done much to keep up the morale of Memphis during the long summer evenings, and local soloists have contributed to these concerts.

The Southern Conservatory of Music this season will lose a young and progressive member in Walter Chapman, a brilliant pianist, who has answered the call of his country, exchanged his piano work for intensive war training.

Prominent in all affairs musical, Mrs. S. T. Carnes and Mrs. Theodore Carroll Reynolds, members of the Renaissance Club, of which Mrs. J. L. McRee is president, are directing community work, and assisting, under direction of Frederica Magnus, in the presentation of "A Message from Mars," a Red Cross benefit pageant written by Annah Robinson Watson, and pronounced a brilliant feature of the annual Tri-State Fair held here late in September.

Plans for the coming of Ysaye and his Cincinnati Symphony Orchestra are well under way, and if a concert hall can be secured with seating capacity to accommodate the throng, the Beethoven Club will soon announce the forces as a mid-winter attraction.



SIX PROMINENT PERSONAGES WHO ARE STRIVING TO ADVANCE MEMPHIS MUSICALLY

No. 1—Mrs. S. T. Carnes, Chairman of Music in Fall Pageant, "Message From Mars." No. 2—Martha Trudeau, Founder and Retiring President of Beethoven Club. No. 3—Mrs. E. S. Worden, Vice President of Beethoven Club, Chairman of Music Committee of Nineteenth Century Club. No. 4—Mrs. Theo. Carroll Reynolds, Assistant Chairman to "Message From Mars," the Fall Pageant. No. 5—Ernest F. Hawke, Dean of Organists in Memphis and the South. No. 6—Walter Chapman, Pianist, who has answered his country's call.

A musical feature of much interest is the Children's Community Singing Association, directed by Mrs. R. L. Crofton. This organization of more than 100 children meets regularly for rehearsals and beside their patriotic work they go into public institutions and homes of the "shut-ins" and carry sunshine with the music of their happy voices.

Children's voices have done much to coax the dollars for Liberty Loans. Hundreds of children under the direction of E. R. Barrow, director of inspirational music, have formed a great patriotic chorus and done wonderfully effective work in the Fourth Liberty Loan campaign.

Under direction of Marie Leary musical interest is kept up in all the public schools, Miss Leary co-operating in every way with directors of public music committees and community singers. On the whole, music is helping in Memphis to win the war, and the war is in no way hindering the advancement of the art.

NOLA NANCE OLIVER.

NEW SERIES FOR MEMPHIS

Music Bureau to Present Three Distinguished Pianists

MEMPHIS, TENN., Oct. 10.—Through the efforts of the Memphis Music Bureau there will probably be new interest in affairs musical this season. Under the management of Mrs. Jason Walker an annual series of piano recitals will be given. The opening series already planned includes three brilliant piano artists and will begin on Nov. 2 at the Goodwyn Institute Auditorium, when Mme. Sturkow-Ryder will be the attraction. The second concert will bring Arthur Shattuck, pianist, on Feb. 15, and the series will close on March 1 with the appearance of Leopold Godowski.

Until last month there has not been a piano teachers' association in Memphis and no Tennessee piano teachers' association. On Sept. 4 the teachers of the city met at the Woman's Building and elected Mrs. Jason Walker chairman and Margaret Gause secretary and treasurer. The object of this meeting was to increase the "get together" spirit among teachers and if possible to form a nucleus for a permanent Tennessee Piano Teachers' Association. N. N. O.

LATEST SONGS BY FRANK LA FORGE!

SANCTUARY

Sung by **FRANCES ALDA**



Frank LaForge, Composer-Pianist with an International Reputation

SUPPLICATION

Sung by

MARGARET MATZENAUER

Price, each, 40 cents net
(*No discount*)



Frances Alda



Margaret Matzenauer

TWO CHILDREN'S SONGS
"A Heart Mislaid" and "The Dairy-Maids"
Price, each, 60 cents net
Sung by Emma Roberts, Edna de Lima, Charles Carver, Claire Livingston Hansel, Blanche da Costa, etc., etc.

HAROLD FLAMMER, Publisher
56 West 45th Street, New York

The Triumphs of JOHN McCORMACK'S 1918-1919 Concert Programs

LITTLE MOTHER OF MINE
H. T. BURLEIGH

DEAR OLD PAL OF MINE
LIEUTENANT GITZ RICE



G. RICORDI & CO., 14 East 43rd St., New York

SAN JOSE TO HAVE SEASON RICH IN VARIETY OF MUSICAL OFFERINGS

Large Number of Visiting Artists Will Be Heard—Choral Society Plans for Year of Unusual Activity—Opera Season May Be Event of the Winter—Musical Resources Being Freely Used in War Work

SAN JOSE, CAL., Oct. 12.—Five years ago we were as if on a desert, so far as music was concerned. To-day we face a season full of promised good things which will keep the musical scribes busier than they have ever been before. From a "desert" into a city about to support three concert courses, two chamber music organizations and one choral society, not to mention a vast number of miscellaneous musical activities, is certainly a big jump. And all of this in spite of the war,—or because of it,—who can say?



Marjory Marckres Fisher

MUSICAL AMERICA'S Representative in San José

Credit for the great musical strides made by this community during the past four years cannot be given justly to any one individual, as there are many musicians and music-lovers who have worked faithfully and well in order to bring this about. Certain it is, however, that San José owes a great debt of gratitude to Warren D. Allen, dean of the Pacific Conservatory of Music, who has done so much toward putting San José on the musical map.

Mr. Allen came to this city four years ago, filled with energy, enthusiasm and determination. He began immediately to inject a lot of musical microbes into the community and to make plans for a series of concerts at the Conservatory. That year, in conjunction with L. E. Behymer, California's well-known impresario, Mr. Allen presented to the local public four of the finest artists who visited this coast. Each succeeding year Mr. Allen has sponsored a similar series in addition to presenting a large number of concerts by the faculty and students of the school as well as a number of extra recitals by noted California musicians who happened to be in this vicinity.

For the coming season Mr. Allen promises us at least four concerts in the Pacific Conservatory Artist Series—Joseph Bonnet, organist; Margaret Namera, soprano; Rudolph Ganz, pianist, and the Saslavsky-Bem-Schavitch Trio. Season tickets, sold at popular prices, admit the holder to all concerts given in the Conservatory by either visiting or local artists.

A second concert series, known as the Philharmonic Course, is being offered by Miss Z. W. Potter, working in conjunction with the Behymer-Oppenheimer offices. This course will be given at the Victory Theater, and as is customary, season tickets may be obtained at bargain prices. Miss Potter has announced her artists to be as follows:

Anna Fitziu and Andrés de Segurola in a joint song recital; Lambert Murphy, tenor; Lucy Gates and the Trio de Lutèce; May Peterson, soprano; and Louis Graveure, baritone.

It might be mentioned in passing that this is the first time in many years that a concert series has been attempted in this city by a non-resident manager.

May Have Opera Season

The San José Musical Club, which was organized and managed by Charles T. Boots, will give the two remaining concerts in its initial series of five. No information is forthcoming at this time as to the possible nature of these recitals.

Visiting artists and organizations in addition to those included in the three courses mentioned will undoubtedly be sent to this city by L. E. Behymer. Owing to Mr. Behymer's temporary absence from the state, we have been unable to ascertain his exact intentions in this matter, but we venture to state that the Scala Opera Company and the San Francisco Symphony Orchestra will probably visit us under his management.

San José has two chamber music organizations. The De Lorenzo String Quintet and the Pacific Ladies' String Quartet, and the coming season promises great activity to them both.

The De Lorenzo Quintet is composed of Nicola de Lorenzo, director and first violin; Benjamin F. King, second violin; Joseph Halamicek, viola; Jan Kalas, 'cello, with Bozena Kalas at the piano. Mr. de Lorenzo is one of our musical pioneers and has made many local ventures into the field of ensemble music.



IN THE MUSICAL FOREGROUND OF SAN JOSE

No. 1—The De Lorenzo Quintet. Left to right: Nicola de Lorenzo, director and first violin; Benjamin F. King, second violin; Jan Kalas, 'cello; Joseph Halamicek, viola; Bozena Kalas at the piano. Photo by courtesy San José *Mercury-Herald*. No. 2—Warren D. Allen, manager of Conservatory Artist Series. No. 3—William Edward Johnson, leader of Community Sings. No. 4—Pacific Ladies String Quartet. From left to right: Ruth Lloyd, second violin; Ethel Chapman, 'cello; Marian Mahanna, viola; Marjory M. Fisher, director and first violin. Hartsook Photo

On San Jose's Musical Program This Year

Pacific Conservatory Artist Series of Concerts
Philharmonic Course
Concerts by San Jose Musical Clubs
Tentative Plans for Visits of La Scala Opera Qompany and San Francisco Symphony Orchestra
De Lorenzo String Quintet
Pacific Ladies' String Quartet
College of the Pacific Choral Society

Last year this organization gained the support of the public in a series of Sunday afternoon concerts at the San José High School which was sponsored by the School Women's Club. It is expected that this series will be resumed with the opening of the school year.

The Pacific Ladies' String Quartet, organized and directed by Marjory Marckres Fisher, made a most promising début toward the close of last season. It was reorganized during the summer, so that its present personnel is as follows: Marjory Marckres Fisher, director and first violin; Ruth Lloyd, second violin; Marian Mahanna, viola; Ethel Merle Chapman, 'cello. The quartet has the assistance of Irene Stratton, harpist, for quintet numbers. This organization plans a series of concerts for the school children, to be given in the schools during school hours, a plan which has the support of the school officials. It has also offered its services to the Y. M. C. A. for concerts in the training camps. American music will be featured on every program played by this organization.

The choral situation is more promising than it has been for some time. The College of the Pacific, with which the Pacific Conservatory is associated, has been assigned one of the units of the Student Army Training Camp, and consequently Mr. Allen will not face a shortage of tenors and basses when organizing the college chorus next season. The College of the Pacific Choral Society will give its annual production of "The Messiah" at Christmas time, and there is a probability of other oratorios being given during the year. Warren D. Allen is the conductor. The church choirs, of which we have several excellent ones, will furnish their usual quota of public performances. Then there will be community "sings," with William Edward Johnson leading. As chronicled some weeks ago, the Y. W. C. A. was responsible for the first genuine community "sing" here, and the first one was so successful that they are to be held every week, rain or shine—either on the roof or in the assembly hall of the building, depending upon the weather. When the capacity of either is taxed, the sings will undoubtedly be held in one of the parks. The motion picture theaters are also holding community "sings" under the leadership of Mr. Johnson, Festyn Davies and others.

Young People's Theater Suspends

The Young People's Theater Association, which was organized to give artistic musical entertainments for young people and which began its work most auspiciously last March, as related in MUSICAL AMERICA at that time, found itself forced to suspend operations temporarily on account of the demands for war work. Whether or not the splendid plans of this association will be resumed and carried out during the coming season will not be decided until after this article has gone to press. It is to be hoped, however, that the original plans can be carried out in the near future, as there is a real need in this city for the work started so successfully by those in charge of the Young People's Theater.

The local branch of the California Music Teachers' Association will reconvene the middle of October to formulate plans for the season. Its monthly meetings are open to visitors, and many of the programs given are of as much interest to the general public as to the members.

There is a local branch of the American Guild of Organists, presided over by Warren D. Allen. Plans for the season are not made as yet, but it is quite certain that a series of organ recitals will be given under the auspices of the association.

In addition to the leading music schools—the Pacific Conservatory, Kings' Conservatory and Notre Dame College of Music—there are over a hundred persons engaged in the teaching profession. Some of San Francisco's prominent instructors have classes in this city one or two days per week.

Local musicians are most generous in complying with all the needs of the hour. They are donating their services for war benefits and for concerts in the camps. Many of them are on the list of the Y. M. C. A. entertainers and are kept very busy in the camps and different soldiers' clubs.

Add to the events mentioned above the large number of recitals given by teachers, students, school organizations, churches, etc., and it will be seen that San José will have her full share of concerts and general musical activities. The only question which arises at this time is whether or not we will support all of these activities in addition to the war work, which everyone feels must come first. Judging from the increased interest in and local patronage of the better things in music and art, we feel quite safe in prophesying satisfactory support of all deserving musical and artistic enterprises.

MARJORY M. FISHER.

NAMARA DELIGHTS RECITAL AUDIENCE

Soprano's Fine Voice and Personal Charm Win a Large Gathering in Aeolian Hall

Mme. Marguerite Namara, Soprano. Recital, Æolian Hall, Afternoon, Oct. 13. The Program:

"Caro mio ben," Giordani; "Danza, Danza Fanciulla," Durante; "Ah! Non Credea" from "La Sonnambula," Bellini; "Ah! Si les Fleurs Avaient des Yeux," Massenet; "Les Abeilles," Fourdrain; "Pour un Baiser," Tosti; "Le Rêve," Grieg; "A Memory," Rudolph Ganz; "Chanson de Grandpère," Dagmar de C. Rybner; "Doux Plaisir," Mana Zucca; "A New World Is Born," Florence Parr Gere; "L'Air de Lia" from "L'Enfant Prodigue," Debussy; "Ye Bonnie Doon" (Arranged by Namara); "Columbo," Kurt Schindler; "La Partida," Alvarez.

Mme. Namara is far from being a stranger to the concert-going public of New York and the size of the audience which greeted her and the warmth of this greeting attested unmistakably to her popularity. Mme. Namara not only possesses a beautiful voice, which she uses with rare discretion, but an extraordinary personal charm.

There may have been those in the audience who detected a slight uncertainty in pitch in the opening numbers, and at times Mme. Namara gave evidence of a recent cold, but as the recital progressed the voice gained in warmth and brilliance and the singer arose to dramatic heights in several selections, notably the arias of Bellini and Debussy. In the "L'Enfant" aria the mystical, ethereal Debussy of "Pelléas" is not present and there is ample opportunity for dramatic efforts.

Mme. Namara deserves a word of heartiest commendation for distinct, clean-cut enunciation in both French and English. This was especially noticeable in the group of songs which have been dedicated to her. The best of these was Ganz's "A Memory," which possesses uncommon charm and beauty. It is written in Mr. Ganz's most engaging vein. The audience insisted upon its repetition and there were many demands for encores during the afternoon and at the close of the program, when Mme. Namara was especially generous.

In addition to the program number by Kurt Schindler, who played Mme. Namara's accompaniments so satisfactorily, the singer added a humorous bit, "Jenny Kissed Me."

Dora Gibson Aiding Loan Drive

Dora Gibson, the English dramatic soprano who has just been engaged for the Chicago Opera Association, is giving her services for the Fourth Liberty Loan drive, singing "To Victory," by Henry Hadley. Miss Gibson appeared Monday on the Treasury steps and Wednesday on the Library steps. Miss Gibson will join the Chicago Opera forces Nov. 18.

FINE PROSPECTS FOR SIOUX CITY'S SEASON

Concert Course Committee Plans Excellent Series for City — Striving to Secure Funds for Municipal Auditorium — Woman's Club, Occupied with War Work, to Give Only One Concert — Teachers Announce Increased Enrollments — Choirs Maintain Their Forces

SIOUX CITY, IOWA, Oct. 7. — Although the musical season of 1917-18 was perhaps the most brilliant in the history of Sioux City, the prospects for the coming season bid fair to maintain the standards presented in various concerts last year. It seemed a little doubtful if artists could be secured who would measure up, but the announcement of the Sioux City Concert Course committee is highly gratifying in variety and artistic excellence.



Frank E. Percival
MUSICAL AMERICA'S Representative in Sioux City

The course is scheduled to open on Oct. 8 with a quartet comprising Frances Alda, soprano; Carolina Lazzari, contralto; Giovanni Martinelli, tenor, and Giuseppe De Luca, baritone. Following the quartet will come a novel number, consisting of the Pavley-Oukrainsky ballet and the Little Symphony orchestra, under the direction of George Barrère. Four recitalists will follow, Eddy Brown violinist; Julia Claussen, contralto, assisted by Allen Spencer, pianist; Lucy Gates, soprano; Rudolph Ganz, pianist, who awakened such enthusiasm among the few who heard him in his recitals here last season; finally, the Minneapolis Orchestra.

So far there have been no announcements of concerts under any other management, though it would seem that there might be room for at least a few other attractions. Recently it was learned that the Russian Symphony Orchestra, under the conductorship of Modest Altschuler, might be secured for a concert in November, provided a suitable local manager could be secured. The committee in charge of the Sioux City Musical Course consists of:

Mrs. Ida Courshon Mrs. William Krebs, Opal Bullard, Mrs. Ethel Jamison Booth, Mrs. R. H. Burton-Smith and Paul MacCollin.

The committee is working for a sinking fund with which to acquire a Municipal Music Auditorium, and all the money made from this course is put into this fund.

The Woman's Club

The Woman's Club will devote its time to war work this year, and only announces one artist recital for the season's work. The recital will be by the Dutch 'cellist, Cornelias Van Vliet, on Nov. 30.

Dr. J. Lawrence Erb, director of music in the University of Illinois, will give a lecture before the club on "Musical Awakening of To-day," Mar. 29.

Alice E. Spalding is president of the Woman's Club this year. The programs of the Music Department of the club are in charge of the following committee:

Chairman, Opal Bullard; assistant chairman, Kathleen Webb; executive committee, Opal Bullard, Bertha Kleckner, Mrs. Edgar A. Johnson, Mrs. R. W. Conner and Mrs. Roy McKee.

American composers will be represented on every program. The other works will be by French, English and Russian composers.

Local teachers are beginning their season's work with excellent prospects for pupils reported from all sources. Several changes are to be noted among the teachers of the city. Opal Bullard and Faye Hanchette have joined the ranks of those in downtown studios, and will have



PRINCIPALS IN SIOUX CITY'S MUSIC

Above: Mr. and Mrs. Paul MacCollin; Mr. MacCollin is director of the Morningside Conservatory, and member of the Concert Course Committee; his wife is a prominent local singer. On left: C. A. Morse, music critic of the Sioux City "Journal." On right—Albert Morgan, music critic of the Sioux City "Tribune"

rooms in the New Orpheum building, formerly occupied by Frederick Wick. Mr. Wick has gone to Norway for a visit to his mother, in view of his probable call to the army. At the same building will be found Mrs. Katherine Smith, Mrs. Ethel Jamison Booth and Albert Morgan. Mrs. Booth has just returned from study with Allen Spencer in Northern Michigan. The Morningside Conservatory will continue at their rooms in this building. Mrs. H. F. Dow has taken a studio, and will teach voice. Mrs. Dow is well known in Sioux City from her former residence here. She announces her pupils' club for Friday evening, and the first meeting of the Ladies' Choral Club will be held on Wednesday afternoon, both at her studio. The charter membership of the Choral Club will remain open for a month. Pierce Wall also will teach piano at the same studio. Mrs. Blanche McCutchen will not continue her work this season. The Perfield system will be taught by Evalyn Roesch and Sara Hanson, who have taken the studio formerly occupied by Mrs. McCutchen. The Morse studios have enlarged quarters at the same address. A large two-manual electric action pipe organ has been added to the equipment during the summer, thus affording exceptional opportunities for organ pupils. Piano and voice are also taught at these studios. The Heizer Music School has opened the season with a good enrollment. The new building is well adapted for their work. Frederick Heizer teaches stringed instruments and conducts weekly rehearsals of the school orchestra. Mrs. Heizer teaches piano and Mabel Barclay and Gertrude Troll are assistants.

In the Churches

Grace Choir at Morningside Church will have a solo quartet consisting of Mrs. Paul MacCollin, soprano; Mrs. Irene Smith, contralto; Paul MacCollin, tenor, and Roy Engberg, bass. Miss Ziehlsdorf of Oberlin will act as organist during the absence of Faith Woodford. The chorus choir will continue, and the service is in charge of Paul MacCollin. The First Presbyterian Church will have as soprano Olive Wheat. Mary Dolliver will be the contralto and T. P. Treynor and Horace Barr will continue as tenor and bass, respectively. The chorus choir will be continued, and O. A. Morse will be organist and director. Mr. Morse has completed his eighth year at this church. Mr. Treynor has sung at the First Presbyterian Church during the entire time of Mr. Morse's incumbency with the exception of a few months. Horace Barr has been the solo bass for seven years continuously, and there are several members of the chorus choir who have served for the entire eight years.

The choir of the First Congregational Church will be in charge of Frank E. Percival, who will have his quartet of soloists, Mrs. R. W. Conner, soprano; Ethel Hedenburg, contralto; Jesse W. Ewer, bass, and a tenor yet to be engaged. Clara Roach is the accompanist. The large organ ordered for this church has not yet been installed. The monthly musical services at this church will probably be resumed this winter. Mrs. D. M. Rogers continues as soprano and director of the chorus choir at the First Methodist Church. Mrs. Maude Fleetwood Johnson will be the contralto. Mrs. A. H. Dodsley, formerly organist, having removed from the city, Mrs. Roy McKee has taken her place. The male choir of St. Thomas Church has suffered somewhat from the calling of men to the colors. Curtis Snow, the organist and director, enlisted some time ago, and Esther MacFarlane has been selected to take his place at the organ during his absence.

Albert Morgan continues as organist and director of the music at the Cathedral of the Epiphany. Carl Norrobom will be in charge of the music at the Augustana Lutheran Church, Mrs. Carl Nord being at the organ. The new instrument installed at this church last winter is giving much pleasure and assistance in the musical service of this church. The First Baptist Church has not completed its musical plans for the winter. Dr. Elmer Kaye Smith has been in charge during the summer. A splendid new organ, which will probably be the largest in the city, has been contracted for, to be placed in the new building now being erected. Trinity Lutheran Church will continue the chorus choir, although a director to succeed Frederich Wick has not yet been selected. The organ formerly in the Strand Theater was purchased by this church. Additions will be made to the instrument when it is placed in the new church now being built. Ruth Carver is organist. Music was furnished for the festival services at Mt. Sinai Synagogue by a quartet consisting of Mrs. Jessie Elliott Smith, soprano; Gertrude Rehm, contralto; Dr. Elmer Kaye Smith, tenor, and C. T. Mauller, bass, with Gertrude Traol, accompanist. Mrs. Smith has regular charge of the music at the synagogue.

Morningside Conservatory announces the engagement of Harold Buck, violinist, to succeed Harold Harvey, who has entered Y. M. C. A. work in France. Harold Buck is a former pupil of Frederick Heizer, and has more recently studied with Herbert Butler in Chicago. Miss Ziehlsdorff of Duluth, Minn., an Oberlin graduate, will succeed Helen Lund. She will also teach the organ during the absence of Faith Woodford.

FRANK E. PERCIVAL.

Sioux City's Musical Bulwarks

Concert Course
Woman's Club
Heizer Music School
Morningside Conservatory
Numerous Music Teachers and Church Choirs

Toronto's Conservatories Are Filled to Overflowing

Canadian Academy and Toronto College Amalgamate — Symphony Orchestra and Musical Clubs Will Give Series of Concerts

TORONTO, Oct. 10.—Toronto's musical institutions were never in a more thriving condition. The Toronto Conservatory registered well over 3000 pupils last year, the Hambourg Conservatory nearly 1500. These figures will be materially increased this season. The Canadian Academy and Toronto College of Music have amalgamated, forming a third large institution. F. S. Welsman, conductor of the Symphony Orchestra, is one of the directors.

Jan Hambourg has returned to the city after two years' absence. Boris Hambourg is giving a hundred recitals in the West. Austin Conradi, having just left us to join the United States Army, is now overseas as bandmaster; his place in the Hambourg Trio is taken by Alberto Guerrero from Santiago de Chile.



F. S. Welsman, Conductor of the Toronto Symphony Orchestra and a Director of the Amalgamated Canadian Academy and Toronto College of Music

The schedule of visiting artists' concerts is not ready as yet, but the local societies have their work well under way. Present plans call for three concerts by the Mendelssohn Choir, with the Philadelphia Orchestra; concerts by the Schubert Choir, National Chorus and People's Choir; five concerts by the Hambourg Trio, four by the Toronto Conservatory Quartet, three or more by the Academy Quartet.

Ernest Seitz announces a series of recitals, and recitals will also be given by Paul Wells, Viggo Kihl, George Boyce, Ernest J. Farmer and other artists.

The Symphony Orchestra will probably give four or five concerts. Plans are very incomplete, but Mr. Welsman hopes that by not attempting too much this year the active members may be able to arrange for a season of at least twelve symphony concerts, with popular and children's concerts, and to place the orchestra on a sound permanent basis.

BROADUS D. FARMER.

TOPEKA SINGERS WILL GIVE OPERA

Dearth of Concert Plans Spurs Musicians to Foster New Venture

TOPEKA, KAN., Oct. 12. — Topeka musicians, spurred on by the fact that no preparations have been made to bring to the city musical artists of note during the coming season, have decided to undertake the production of several grand operas themselves.

Under the direction of Paul Lawless of Topeka, who has long been identified with the music department of Bethany College, a local opera company has been formed and more than fifty members enrolled. It is the intention of Mr. Lawless and those interested with him, to first present "The Bohemian Girl." Rehearsals have been started and the production will be made early this winter.

Most of the principal parts have been assigned. Horace Bowman will play the *Gypsy King*, Marie Hobbs, the *Gypsy Queen*, Inez Tiffany, *Arline*, and John Musselman of Kansas City, *Florenstine*. Mr. Lawless may take the part of *Thaddeus*.

If the first production proves successful Mr. Lawless declares he will put on another opera later in the winter and perhaps a third in the spring. He believes local people can handle the parts very creditably and that the fact that the opera is given by home singers will bring out good crowds. The object of the undertaking is chiefly to maintain interest in music during the war time emergency and prepare for an added interest when peace comes. Mr. Lawless believes Topeka has come to the place where music has begun to play a prominent part in the life of the city, and he fears that if interest is not maintained now that the fruits of many years of hard work on the part of musical leaders will never be garnered.

R. Y.

MINNEAPOLIS FACES NOTABLE SEASON

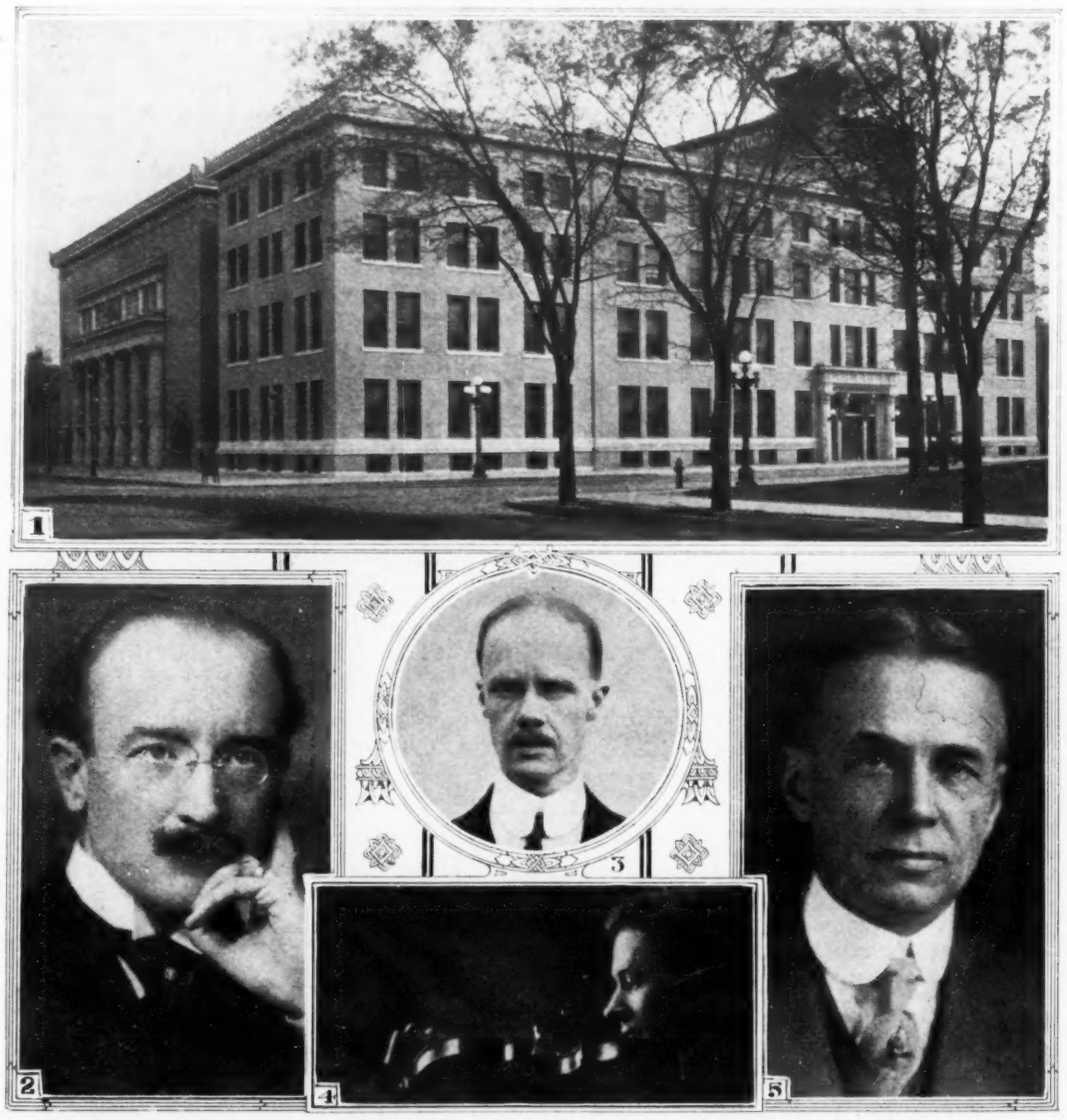
Leaders Optimistic in Regard to Musical Activities—Minneapolis' All-American Symphony Orchestra Shows Prospectus Covering Three Concert Series— Orchestral Art League to Present American Works—Civic Music League Will Spread Community Music Idea—Club Work Increased

MINNEAPOLIS, MINN., Oct. 12.—Civic, institutional and private musical activities are advancing with the opening of the season in Minneapolis with a zest that heartens the believer in music as an essential in the lives of the people. The optimism of managers is indicated in the season's bookings and is borne out in the splendid advance sales necessary to sustain them.

Stanley R. Avery, president of the Civic League, says: "Despite certain national conditions apparently adverse, I believe that Minneapolis, with the country at large, is entering upon its most successful and interesting musical season." E. A. Stein, assistant manager of the Minneapolis Symphony Orchestra, calls attention to the fact that, in harmony with the prevailing sense of need to enlarge and improve orchestral bodies to meet the growing demand for efficiency, the management is planning to make the season a notable one in the improved character of presentation by the Minneapolis organization. William MacPhail, conductor of the Orchestral Art Society, says: "The outlook is fine, never better. There seems to be plenty of money and a prevailing disposition to spend it, even at advanced prices, for musical education and entertainment." Secretary George B. Eustis of the Apollo Club proves the confidence of that association by presenting plans which will keep that organization well abreast with others in the city.

Plans of City's Orchestral Forces

Emil Oberhoffer, conductor of the Minneapolis Symphony Orchestra, heads a body of men who are without exception and unquestionably "one hundred per cent American." All members of the organization, as well as all of the employees of the association, have been required to sign a pledge of loyalty to the United States of America, to promise to support the country in the war against Germany and to do all possible, through observance of Government rules and support of Government loans and agencies of relief, in conducting the war to a final victory. Letters now being received from the men of the orchestra assure a subscription of $20,000 to the fourth issue of Liberty Loan bonds, twice the amount subscribed to the third issue (taken after the orchestra had disbanded for the season and many of the men beyond reach).



COMMANDERS IN MINNEAPOLIS MUSICAL ARMY AND SCENE OF THEIR ACTIVITIES

No. 1—Auditorium Building, Including Concert Auditorium on the left and Administrative Offices, Minneapolis. No. 2—Emil Oberhoffer, Conductor of Minneapolis Symphony Orchestra Since Its Foundation Fifteen Years Ago. No. 3—Stanley R. Avery, president of the Civic Music League, Minneapolis, and Director St. Mark's Choir. No. 4—William MacPhail, Founder and Continuous Conductor of the Orchestral Art Society During Its Eight Years' Existence. No. 5—Wendel Heighton, Manager of the Minneapolis Symphony Orchestra.

Wendell Heighton, consistently serving the Orchestral Association in his ninth year, backed by E. L. Carpenter, president, the latter called by the men "a prince," has completed a prospectus which covers twelve Symphony concerts at fortnightly intervals, four Young People's concerts, and a season of weekly popular concerts on Sunday afternoons. The local season will be supplemented by a series of engagements in St. Paul and a spring tour during April and May. For the first time in many seasons there will be no winter tour. A group of Minneapolis men have bought the entire house remaining after the close of the public sale of season tickets for the symphony concerts. This means that no season or single tickets may be had after that date, except as holders who are leaving the city for a period may allow the resale of those tickets bearing a date covered by their absence.

Twelve symphony concerts will begin Oct. 25, with Carlo Liten, the Belgian tragedian, assisting, and continue as follows:

Nov. 8, with Frances Alda; Nov. 22, with Mischa Elman; Dec. 6, Guiomar Novaes; Dec. 20, with Eddy Brown; Jan. 3, Mischa Levitski; Jan. 17, Riccardo Stracciari; Jan. 31, Arthur Hackett; Feb. 14, Tosca Seidel; Feb. 28, Povla Frisch; March 14, Rudolph Ganz; March 28, John McCormack.

The first series of Sunday concerts will occur weekly, beginning Oct. 20, with the following soloists in the order named:

Margaret Namara, Herman Beyer-Hano (the orchestra's new solo 'cellist), Emma Noe, Guy Woodard (the orchestra's new concertmaster), Finlay Campbell, Minnette Warren and Sudwarth Frasier.

The Young People's concerts will be given on the following Friday afternoons: Nov. 15, Dec. 13, Feb. 21, March 21.

The Orchestral Art Society, William MacPhail conductor, will give its first concert on Dec. 10, with Glenn Dillard Gunn as guest conductor. A program of American compositions will be presented. The orchestra has seventy members, with full string, reed and brass sections, and is one of the most prominent and worthy of the city's amateur organizations. A second concert will be given and the two repeated, with assisting soloists, in neighboring cities. Twenty members of the society are now in the service, their place having been taken by women, who are proving the equal of men in every particular for orchestra work.

Extending Civic Music Work

In entering upon the third year of its existence, the Civic Music League of Minneapolis, with Stanley R. Avery as its president, looks forward to an exceedingly active season. Seeking to be civic as well as musical, the league, as heretofore, will feature activities of a community character, chief among them community "sings." The success of the committee of which William MacPhail is chairman and with whom Secretary Ridgway of the Board of Park Commissioners made a splendid working partner, during the summer, is but preliminary to the proposed elaborate program for the winter in the school buildings and in co-operation with the Council of National Defense and the local War Camp Community Service. Patriotic song festivals in the night schools have a place in the scheme.

Present conditions will be met by the league in furnishing programs for soldier entertainment. It is closely linked with this work by having three of its members, leaders in the music work being done in the five cantonments of the community—F. W. Mueller, song instructor; Hamlin H. Hunt, director of sacred programs; Carlyle Scott, of secular programs. A spring music festival, as the logical outcome of the community singing movement, is under consideration at the weekly "Monday Music Munch," or informal luncheon, which brings musicians together and forms the setting for much profitable discussion. The annual "Musicians' Get-Together" for the coming season is set for February. The officers of the league are:

Stanley R. Avery, president; Hamlin H. Hunt, first vice-president; W. L. Harris, second vice-president; Belle Beazell, treasurer; J. Victor Bergquist, secretary. The directors are James Lang, Caryl B. Storrs, Victor Nilsson, Mrs. Weed Munro, Grace Boutelle, Mrs. Carlo Fischer, T. P. Giddings, Mrs. William P. Remington, J. Austin Williams.

Advanced choral work and artist programs will be introduced at Northrop Collegiate School for Girls, Elizabeth Carse principal, where Mr. Avery assumes directorship of music this year.

Apollo Club, through its secretary and enthusiastic supporter, George B. Eustis, announces a season of three concerts in the Auditorium on Nov. 7, Feb. 25 and April 22. The singing body of one hundred men in programs of choral music will be assisted by the following soloists in the order named: Reinald Werrenrath, Kathleen Hart Bibb and Myrna Sharlow. H. S. Woodruff will conduct the chorus; William Rhys-Herbert will accompany at the piano; E. S. Ender at the organ. The Apollo Club will give its services to the Liberty Loan and Red Cross committees, as requested, at public meeting during the war. The officers of the club are:

E. J. Carpenter, honorary president; J. A. Hunter, president; J. L. Mowry, first vice-president; W. Bland, second vice-president; G. B. Eustis, secretary; I. D. Cooper, treasurer; W. G. Kuehne, librarian.

The Thursday Musical Club, under the direction of its new president, Mrs. C. W. Gardner and her associates, is planning a season of diverse activities. The season opened with the president's reception on Oct. 3. It will be followed by fortnightly programs at the First Baptist Church on Oct. 10, 24; Nov. 7, 21; Dec. 5; Jan. 2, 16, 30; Feb. 13, 27; March 13 and 27. An evening meeting on April 11 will close the season. American music will be given a two-thirds share on the program. A community "sing" will open each program. A student contest for appearance on an active program is arranged, a number of applicants having already been registered. Morning musicales will be given under associate section auspices in the ballroom of Curtis Court. The Thursday Musical Red Cross unit, formerly the Choral Club, will appear in popular patriotic songs at the opening. Entertainment of soldiers in nearby training stations and reconstruction hospital will give occupation to many

[Continued on page 216]

Minneapolis' Music Trump Cards

Minneapolis Symphony Orchestra
Orchestral Art Society
Civic Music League
Apollo Club
La Scala Opera Company engagement
San Carlo Opera Company engagement
Recital by Galli-Curci
Thursday Musical
Public School Music
Music Schools:
- *MacPhail*
- *Minneapolis*
- *Northwestern*
- *Cosmopolitan*
- *Northrup Collegiate (Music Department)*
- *University of Minnesota (Music Department)*

Arpi Singing Society
Elks' Glee Club
Philharmonic Society

50 TEACHERS— Over 1200 students registered during the past year.

The Mac Phail School
of Music and Dramatic Art, Inc.
806 Nicollet Ave. Minneapolis, Minn.

STANLEY R. AVERY
Choirmaster and Organist, St. Mark's Church
Director of Music, Northrop Collegiate School
Organist Auditorium Services
President Civic Music League of Minneapolis
COMPOSER
Address: 435 Ridgewood Avenue, MINNEAPOLIS, Minnesota

MINNEAPOLIS FACES NOTABLE SEASON

[Continued from page 215]

members. On the whole, it is the purpose of the program committee to "counterbalance the dark and seamy side of wartimes" by featuring "music of the Allied nations of a highly festive character, to afford a surcease for an hour or two from the sorrows attendant upon a world conflict."

The firm of Stein & Horgan will present Amelita Galli-Curci in recital at the Auditorium Monday evening, Nov. 4. La Scala Opera Company will be brought to Minneapolis for four days, beginning Monday, Nov. 11. The San Carlo Opera Company will play an engagement in December at the Metropolitan Theater.

The work of St. Mark's Choir, Stanley R. Avery, choirmaster and organist, promises to be interesting through the coming season. Cantatas will be given at the afternoon vesper musical service every other Sunday. Emphasis will be placed on works by American composers, including several cantatas by Minneapolis and other Minnesota composers. These musical services will be supplemented by choral concerts in the Parish House, the receipts to be devoted to war relief.

Beatrice L. Thurston, manager of the Music and Allied Arts Bureau of Minneapolis, has extensive plans for production work the coming season. New interests embrace music and art correlations study, vocal clinics, repertoire and demonstration classes, the latter embracing a current topics round table in which MUSICAL AMERICA will be used as a reference guide. A late announcement gives the very welcome information that the Arpi Society will open its season in October with Alice Sjoselius, soprano, as assisting soloist.

The MacPhail School of Music and Dramatic Art has added a number of new teachers to its faculty, including:

Glenn Dillard Gunn, pianist, who will divide his time between Chicago and Minneapolis; Mme. Thelma Goldiska, soprano; Edmund Knudsen, baritone; Mrs. J. Campbell Ledward, soprano; Hamlin Hunt, pianist and organist; J. Victor Bergquist, pianist and organist; Sarah Jane Waisbren and G. Herbert Elwell, Jr., pianists; Anna Louise Crosby and Clarence Peterson, violinists.

The school will produce a standard opera during the winter. The accompaniments will be played by the Orchestral Art Society. The staging and costuming will be in charge of John Seaman Garns. William MacPhail will conduct.

FLORENCE L. C. BRIGGS.

Utica Season Begins Auspiciously

Playground Association Presents Mme. Galli-Curci in Recital —Knights of Columbus to Give Concert Series—B Sharp Club Will Also Present Several Artists During Season— Haydn Male Chorus to Give "Rigoletto"

UTICA, N. Y., Sept. 26.—The musical season of 1918-19 had a brilliant opening here last night when Mme. Galli-Curci appeared at the Avon Theater under the auspices of the Utica Playground Association. The beautiful new theater, though spacious, was not sufficiently large to accommodate all who desired to hear the singer. The seat sale opened a week ago and the house was sold out about twenty-four hours later. Arrangements were then made for seats to be placed upon the stage. About 300 extra seats were so provided, and these sold quickly at $3 each. Extra seats were also placed in the aisles, and a number of people were allowed to stand in the rear of the theater. A substantial and gratifying amount was realized for the benefit of the Utica playgrounds. Never was an artist more enthusiastically received than Mme. Galli-Curci. She was gracious and responsive and her encores were gems of the recital.

The Playground Association brings one great musical artist to Utica each year. Such artists as Kreisler Amato and Gluck have appeared here for the benefit of the fund for the care of the city's playgrounds. The committee in charge of this work for the playgrounds is a most capable one. Through its efforts musical people of this community have been given desirable opportunities to hear artists whom they would not otherwise hear, and at the same time they can feel they are assiting a worthy cause.

The plans now being made by the local musical organizations and individuals indicate that there will be a wealth of good musical things here during the course of the season. The local council of the Knights of Columbus has now entered the field of concert giving. The B Sharp Musical Club has arranged, as usual its series of four concerts by visiting artists. The annual concert of the Haydn Male Chorus, the annual concert of the Utica Philharmonic Society, the presentation of an opera by the Catholic Woman's Club and two attractions arranged by the management of the Lumberg Theater will be interesting events in musical circles here during the present season.

The new K. of C. Hall, just completed this year, will be the scene of the recitals under the auspices of Utica Council. Maurice F. Sammons is grand knight of the council, which, under his administration, has made great strides of progress. He is heading the movement to bring musical artists to Utica. The first K. of C. program is that of the Columbia Stellar Quartet scheduled for the evening of Oct. 22. The members of the quartet are Charles Harrison, first tenor; Lewis James, second tenor; Andrea Sarto, first bass, and Frank Croxton, second bass.

On Nov. 19 Oscar Seagle and Barbara Maurel will make their appearance in joint recital.

The third recital of the series will be given in January by Sascha Jacobsen, violinist and Amparito Farrar, lyric soprano. These are the only dates announced, but at least two more concerts will be held, and announcements regarding them will be made later.

Plans of the Clubs

The B Sharp Musical Club has planned the following recitals:

Oct. 28, Margaret Matzenauer and Frank LaForge; Jan. 28, Max Rosen; Feb. 11, Leo Ornstein; March 10, Russian Symphony Orchestra, Modest Altschuler, conductor.

Besides the concerts mentioned, the club holds two recitals monthly for active and associate members. These are given by talented members of the club. The recitals are held from October to the middle of May.

Four public school recitals are planned and these are anticipated with keen pleasure by the students in the schools. The dates are: Nov. 11, Patriotic program; Dec. 9, All-American program; Jan. 20, French program, and Feb. 7, folk song program.

An Operatic Venture

The Haydn Male Chorus will give the opera "Rigoletto" on Nov. 22, and the manner of presenting it will be an innovation here. The arrangements have not yet been completed, but it is assured that Salazar will be the tenor soloist and Antola the baritone. A visiting artist will also sing the soprano rôle, but the other important rôles will be filled by local artists. The Haydns presented "The Creation" last season, with Sue Harvard as soloist. It has been the custom of the society to present one cantata or oratorio annually with visiting artists as soloists. The coming event will therefore be regarded as out of the ordinary. James T. Williams is president of the chorus and John G. Thomas is the conductor.

The Utica Philharmonic Society will not bring any outside artists to Utica for the annual concert Oct. 16. Gaul's "Joan of Arc" will be sung by the society's mixed chorus under the leadership of Samuel Evans. The soloists will be William Schachel, president of the society, baritone; Pauline Weber, soprano and Max Stevenson, tenor. The late Evan Williams was a soloist at the annual concert of the Utica Philharmonic Society last season.

Barney Lumberg, proprietor of the Lumberg Theater, has arranged for the presentation of two fine concerts in this city. He brings the New York Symphony Orchestra, Walter Damrosch, conductor, to Utica Nov. 18, and Martinelli and Nina Morgana in a joint recital Feb. 19.

Music in Public Schools

Music in the public schools will be given more attention than ever before. The matter of orchestras in the grade schools, a high school orchestra and a band, a glee club, and the study of instrumental music in the schools will be vigorously advanced. Bertha Deane Hughes, supervisor of music in the Utica schools, has returned with a corps of teachers from Cornell University, where they took the special course for teachers, and they are prepared to make music in the public schools a real live issue.

Mrs. M. F. Sammons, contralto, and Mrs. E. V. Dibble, soprano, favorite artists in Utica musical circles, have been called upon to sing for the soldiers at the training camps, and they have answered the call. They will begin their work next week by appearing in a recital at the Syracuse Camp. Other camps will be visited later.

A committee is being organized here to carry on the drive for talking-machines, records and needles for the men in the service, being made by the National Phonograph Records Recruiting Corps. As the committee is now in the course of formation any announcements regarding personnel would be premature, but an active and intensive campaign on this matter is assured. M. JOSEPH HAHN.

MIAMI, FLA.—The Florida Conservatory of Music and Art opened on Oct. 12 for the registration of pupils. The faculty has been announced as follows: Mme. Liona Driesbach, director and teacher of voice; Mme. Violina Hall, violin; Louise Norris, piano and harmony; Louise Jackson, piano; M. Armidis, modern languages; K. E. Felix is the founder of the school and teacher of art.

CARL HAHN'S

New Song

"TREES"

Poem by

Joyce Kilmer

Medium Voice

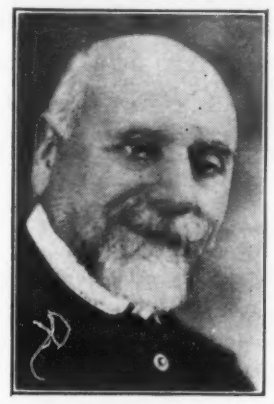
Published by

The John Church Co.

On Teaching Italian Method to Americans

From "Musical Sketches" By A. Buzzi-Peccia

IT would be wrong to say that the Italian method can be taught to American pupils in the same way that it is taught to Italian students, not because of the difference in musical aptitudes or capabilities, but on account of the absolute opposite-ness of the languages they speak. The Italian language is spoken by every Italian in the nasal cavity, without the least thought of direction or any effort to support the voice in that place. Each one of the five vowels —"a," "e," "i," "o," "u"—has the resonance in the nasal cavity and is emitted with a very slight modification of shape while passing from one to the other. Consequently the consonants that are to be connected with the vowels reach the same place—the articulation of the consonants is performed by the lips and tongue in such a way that the sound is helped to go in front, leaving the lower part of the mouth (the jaw) entirely free and relaxed. This is of great advantage to the singer. It gives freedom of tone production, expression, and makes the diction easier and more effective, so that the singer obtains the maximum effect with the least effort.



A. Buzzi-Peccia
Eminent New York Pedagogue

American students have some difficulty in carrying the voice in front on account of their nasal or guttural way of speaking; also because of bad habits in articulating consonants and because of mumbling vowels. English vowels are not in the "masque." They are not clean, pure, steady vowels, but mixed vowels. The passage from one vowel to another requires much more motion of chin and lips than do Italian vowels. The voice has always the tendency to fall back, and to keep it in front it requires more intensity of breath support and muscular tension. The stiff jaw is one of the principal troubles among American pupils, a trouble which causes many other inconveniences in singing. The stiffening of the jaw prevents the freedom of the breath control—the gradual action of the breath, increasing relaxing and shading of the tone. In some cases the breath gets away, is exhausted after a few tones and the voice is supported by muscular effort. At other times, in the effort of holding a tone, the stiff jaw interferes with the action of the breath in such a way that the singer suffers from diaphragmatic contraction, sometimes very painfully. This gives him a weak feeling of emptiness, while he has plenty of breath still to be used.

From all this it is easy to understand that one must start at another point and in another way in order to equip the American pupil with the vocal preparedness of the Italian beginner. To begin, for instance, with an open Italian "a" would be a great mistake and would not give good results. The Italian "a" is different from the English "a." So it is with the "o," which in English one forms by protruding the lips. The Italian has only to give the mouth a round shape. The roundness of the vowels is independent of the lips, for it is shaped in the "masque." The lips only help to darken the "o." English has not the dark Italian "e" in its language; it has the open "e," which is very guttural or too nasal. It gives a nasal tone that some pupils confound with the voice in the nasal cavity, which is an entirely different thing. These difficulties can easily be overcome by an intelligent, systematic, technical and artistic training.

It would be useless to try to approximate and illustrate various dark and bright Italian vowels in examples, because they have no equivalents in the English language. The tone color of the Italian sounds cannot be put into black and white for the English speaking student. It can be done only *viva voce*.

Harry Anderton, pianist, gives his first New York recital in Æolian Hall on Monday afternoon, Oct. 28. Among his numbers will be MacDowell's Sonata "Tragica."

Music Fostered by Admirable Courses Offered in Dubuque's Public Schools

Many Well-Known Iowa Musicians Are Graduates of the City's "Conservatory"—Recitals and Concerts Center About Entertainment of Soldiers in Camp Grant and Camp Dodge

DUBUQUE, IOWA, Oct. 12.—From a musical standpoint, Dubuque has an excellent reputation among the cities of the "Hawkeye State" and many talented students have gone forth to proclaim the thoroughness of our music schools. Several of these schools specialize in one line, such as the Academy of Music, founded in 1880, A. C. Kleine, director, assisted by a corps of six teachers. It is a school of piano and its graduates are many, coming from all sections of surrounding States.

Two post-graduates of the Academy of Music appeared with much success at the Music Teachers' Convention, held in Des Moines this season, and also gave an entire program at the studio of George F. Ogden, Des Moines, at the close of the convention. They are Ada Campbell and Martha Zehetner; the latter is supervisor of music in the public schools and the former is organist at St. Luke's Methodist Church.

The Young People's Chorus and Junior Chorus are doing much to help in the cause of singing and annual productions of operettas by American composers are given, usually for some patriotic or charity cause. Franz Otto is the leader of both choruses. They gave Arthur Penn's "Yokohama Maid" twice this spring at the Majestic Theater.

The Glee Club of Dubuque College, under leadership of Mrs. A. W. Leman, head of the vocal department, gives a number of entertainments each season. Alfred Bergen was the assisting artist last spring. Mrs. Leman also conducted a community chorus last winter, which assisted at patriotic meetings. She has charge of Westminster Choir. Edith Groff is a very busy teacher of piano, with large classes, giving several recitals each season.

Ida Stemmer Ruegnitz has recently named her school of piano and elocution the Dubuque Musical College. She has several assistants.

Edward Schroeder conducts a school of violin playing and teaches at several institutions of learning.

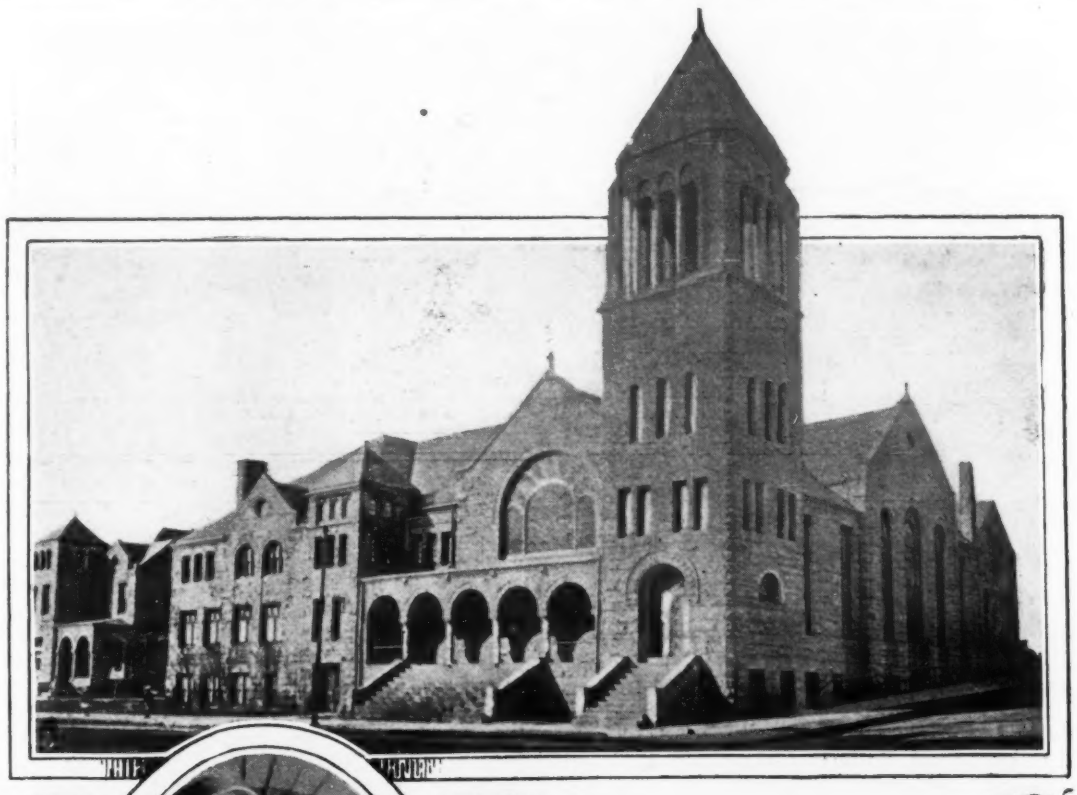
Artists of international reputation have appeared in our city, but no definite plans have been announced for the coming season, owing to the unsettled conditions of war taxation and the many calls for patriotic service.

The San Carlo Opera Company expects to include Dubuque in its annual tour, if financial backing can be secured. That would be the first opera company to be heard since the Savage forces were here six years ago. Other artists may be announced later.

The Otto School of Singing is specializing in teaching the branches appertaining to that art, such as voice, harmony, languages, dancing and acting. Franz Otto is the director, with Carrie Otto and Georga Whippo assisting. Mr. Otto also teaches at Epworth Seminary and Wartburg Seminary.

Artists of national reputation who are former residents of Dubuque include Genevieve Wheat Baal, contralto; Marion Green, basso, and Olive Wheat, soprano. Many local artists also have become known throughout the State through their musical gifts.

Numerous recitals for Red Cross benefits and trips to Camp Grant and Camp Dodge by different local musicians have been evidence that we are doing our share for the men in service. R. F.







FACTORS IN DUBUQUE'S (IOWA) MUSICAL LIFE

Above: St. Luke's Methodist Church, noted for good music. Up to the beginning of the war annual performances of the "Messiah" were given here under the leadership of the pastor, Dr. Hugh Atchison. Many recitals by artists take place within its walls. On left: Franz Otto, director Young People's Chorus, music critic and local representative of MUSICAL AMERICA. On right: Martha Zehetner, Music Supervisor of the public schools.

Some of Dubuque's Musical Assets

Two Piano Schools
Two Violin Schools
One School of Singing
Fifty Piano Teachers
Two Choral Organizations
One Military Band
One Orchestra
Four Colleges with Musical Departments
Four Academies with Music Departments
Four Voice Teachers

ZANESVILLE, O., LOOKS FOR STIRRING SEASON

Goodly Supply of Municipal, Community and Club Music in Store for City

ZANESVILLE, OHIO, Oct. 12.—The coming season promises to be both active and stirring. "More music" is the cry. New talent is constantly being brought in to replace those answering the nation's call. There is much municipal music at parks and halls by the Old Seventh Regiment and Armco Bands, always attracting crowds, and to these municipal entertainments, provided for this city by the will of the late John Hoge, are added community "sings."

Our public school music supervisor, C. Lee Hetzler, promises many cantatas, playlets and "sings" for the city and the high school orchestra. Mrs. Hetzler, a talented violinist, always assists Mr. Hetzler and his corps of teachers and players.

The Woman's Choral Club will give its usual course of concerts with assisting artists. Catherine Baughman Geis is director and president of the organization; Mrs. C. V. Paul, vice-president; Miss Martin, treasurer. No successor to Frieda Hermann, accompanist, who has become a Red Cross nurse, has as yet been chosen.

The Treble Clef Quartet, the personnel of which is Cora Jean Geis, Catherine Baughman Geis, Susan Bradshaw-Paul and Charlotte Lauck, is well dated ahead for civic clubs, besides doing cantonment work.

Louise Mylius-Pfister is accompanist. The Thursday Morning Music Club, Mrs. Charles V. Paul, president, opened on Oct. 10. This year, instead of all morning recitals, there will be given ten morning and four evening recitals, the latter to be open to the public. The course opens at the Weller Theater early in November.

The W. C. T. U. course cannot be tabulated at this date.

All music schools and private studios are opening with fine enrollment. Mrs. Edward MacDowell gives the first studio recital at Mrs. Charles Chappelear's studio on Oct. 28.

With thirty organists, forty-five music teachers and the various orchestral organizations, this city is doing her share to encourage musical life in America.

We have one real sorrow this season—Mr. Kirkendall, superintendent of schools, threatens for some unknown reason to throw out credits for musical work, when many other schools in the country are even giving credits for music work done outside of the schools.

ORA DELPHA LANE.

Springfield Chorus Changes Name from Schubert to MacDowell Male Choir

SPRINGFIELD, MASS., Oct. 11.—After a spirited debate, the Schubert Male Choir voted at its annual meeting to change its name to the MacDowell Male Choir to purge the organization of any suspicion of the taint of Germanism. The active membership of the club is 50, and an effort will be made to secure ten more members for the coming season. The program will be similar to that of last season when benefit concerts were given for the Y. M. C. A., Red Cross and Canadian recruiting service. It is planned to adopt a set program of patriotic songs to be used at all concerts given by the club during the coming season. Reports showed twenty-four members of the choir are in military or naval service.

The officers elected for the coming year are: President, John W. Roberts; vice-president, Robert Hitt; treasurer, Ernest Swift; secretary, John Steele; librarian, A. E. Emerson; musical director, Arthur H. Turner; business manager, Kenneth Robbie; executive committee, A. C. Roberts, Albert Crother, J. W. Wilkins and H. E. Shaw. T. H. P.

Hartridge Whipp, the American baritone, was recently engaged as soloist with the Minneapolis Symphony Orchestra on Dec. 29, in Minneapolis.



DUBUQUE ACADEMY OF MUSIC
ESTABLISHED 1880
Piano and Harmony
Graduate and Post Graduate Courses
A. C. KLEINE, Director

HENIOT LEVY
PIANIST
TEACHER—COMPOSER
Annual Chicago Recital in Spring 1919

Heniot Levy seems to be the possessor of a dual musical personality. He is equally successful as teacher and as performer—a quite unusual achievement to sustain throughout a considerable number of years.—*Chicago Examiner, Mar. 25, 1918.*

One of the most striking features of Heniot Levy's piano recital at the Grand Opera House yesterday afternoon was his performance of three of his own compositions. This artist has been for a number of years **one of the best known pianists** and pedagogues in Chicago, and within the last few seasons has been acquiring an enviable reputation as a composer.—*Chicago Journal, Mar. 25, 1918.*

Address, 500 Kimball Bldg., Chicago

READING, PA., HAILS "SINGS" AS REVIVING LOVE OF CHORAL WORK

Summer Experiment with Chorus Brought Gratifying Result—Organization Exceedingly Popular—Haage Serves to Bring Celebrities—War May Prevent Local Symphony from Giving Usual Concerts



PROMINENT IN READING'S MUSIC CIRCLES

Left to Right: William Harclerode, supervisor of music in Reading, Pa., High Schools; George F. Eisenbrown, conductor of the Liberty Chorus; George D. Haage, director of the Haage Concerts in Reading.

READING, PA., Oct. 12.—From the viewpoint both of entertainment and of instruction, our citizens eagerly look forward to the preliminary announcement of the Haage series of concerts. Year after year sees an improvement in the standing of the artists engaged, until now we have only those in the front rank of their branch of musical art. This season we are to hear Sophie Braslau, Guiomar Novaes, Jascha Heifetz, Giovanni Martinelli, and are to have a return visit from Stransky and the New York Philharmonic Orchestra. The last named event is by popular request, as Stransky gave us last season the finest symphony concert ever heard in this city.



Walter Heaton,
MUSICAL AMERICA'S Representative in Reading, Pa.

Notwithstanding higher prices the demand for season tickets is still greater than the seating capacity of the Rajah Theater, and consequently at many of the concerts a large number of people had to be seated on the stage. This proceeding is not exactly a pleasant one for those who have seats in the auditorium proper as it detracts considerably from the artistic atmosphere.

War Affects Local Orchestra

Next to the Haage concerts, the musical public at large finds considerable enjoyment and education in the concerts given by our own symphony orchestra of more than sixty players. Last year a high plane had been reached, the programs were of the best type of symphonic music, and there was considerable improvement in both technique and power of interpretation. It has not yet been decided that the usual Sunday afternoon concerts will be resumed this year as so many of the players are now in camp or in France and many of them are affected by the "work-or-fight" clause. A roll call must be taken to see first just how many reliable performers can serve and if there is a sufficient number the concerts will be resumed under the able leadership of Harry Fahrbach.

Summing Up Reading's (Pa.) Music

Haage Concert Series
Reading Symphony Orchestra
Local Community Chorus
Several Music Clubs

One of our local newspapers (the *Herald*) during the spring months had several strong editorials advocating community singing in this section. Under the late Edward Berg, Reading had a prize-winning choral society, and this city has always been noted for its excellent singers and efficient church choirs. Choral work until recent years has always been a strong feature of our musical life. Our people willingly patronize and assist in all forms of choral concerts, and therefore the time seemed at hand to have a thoroughly good body of community singers. Professional singers naturally avoid singing in the open air, but we have a large number of music-lovers who could be depended upon to be faithful and whose voices could be used to good effect. Early in the summer, owing to the efforts of a few prominent citizens, a male chorus was formed as an experiment. The result was very gratifying; the numbers were considerably increased and we now have a Liberty Chorus of several hundred voices. George F. Eisenbrown, a leading citizen, is the leader and has at all times complete control of his men. In addition there is a "brass orchestra" and a piano which are always heard from an elevated position at each rehearsal and "sing." The organization is immensely popular and is conducted on strictly business lines, there being separate committees for finance, membership and publicity. The chorus has been invited to visit most of the nearby towns and has done so, motorists being willing at all times to transport the men. Several appearances are made each week and the City Fathers have readily granted the use of the public parks for Sunday afternoon and evening concerts, a proceeding entirely new, as any kind of entertainment on the Sabbath has never heretofore been allowed. A girls' chorus has recently been formed under the direction of Emilie Strauss, the organist of St. Mark's Reformed Church.

With the advent of cool weather it has been arranged to continue the "sings" on Sunday evening in one of our local churches. Of course many of the purely "popular" songs must be eliminated, but there are a great many purely patriotic numbers which can be used effectively in a church.

New School Music Supervisor

I my article last year I noted the election of a new supervisor of music in our high schools, and I ventured the hope that the music would at least be up to the standard formed by the late Elizabeth McGowan. It has been a very disappointing year musically, none of the schools having done anything beyond mere routine work. It has been difficult to decide the exact reason for the bad year and the utter lack of interest in the work of the glee club, orchestra and other organizations. However, a new musical supervisor, William Harderode, has been elected, who has immediately commenced an aggressive campaign for better work. Mr. Harderode comes to Reading from Steelton, Pa., after ten years of successful work in the Steelton high schools. His work there made him recognized as an authority, even outside the State.

Several music clubs flourish in Reading, chiefly of a private character and formed for purely recreative purposes. This year a new music club has been formed, under the name of the Musical Art Club. The list of members contains the names of many of our most progressive musicians, both professional and amateur. A number of interesting musical events of a public character have been arranged for the coming season. Edgar Hangen, our leading 'cellist, is president, and Margaret Zell, a well-known pianist, is the secretary.

The Olivet Glee Club has been disbanded as the draft has taken every member of the club. The Girls' Music Club continues its work under the direction of Walter Heaton.

There have been many changes in organ positions as the war has claimed many of our good men. In nearly all cases women have been chosen both as choir directors and organists, with no diminution in the character of music heard. The organ recitals in the Holy Cross Church will continue, this being Walter Heaton's twenty-third season. We now have several really good organs in our motion picture theaters and the music in some of them is quite a feature. At the Colonial the large organ is augmented by a full orchestra under Harry Fahrbach's direction, and the programs are far above what is usually heard. At the Grand Theater William Mapp gives an unusually high class of organ music.

WALTER HEATON.

Fort Worth, Texas, Looks for Season of Unusual Activity

Chicago Opera Association's Visit Is First Local Musical Event of Importance — Harmony Club Fostering Cause of Native Composition — Among Other Musical Organizations

FORT WORTH, TEX., Oct. 12.—In spite of the serious drouth which has held sway in Texas all this year, Liberty Loans and various other calls on our people, the coming season in this city promises to be one of unusual activity. Although all the clubs and managers have not as yet completed all arrangements for concerts, still enough are already announced to prove that there will be no diminution in musical interests this winter.

The first event of importance is of course the engagement of the Chicago Opera Association for two nights by the Fort Worth Grand Opera Association. Galli-Curci in the "Barber of Seville," on Oct. 25, and Olive Fremstad in "Tosca," on Oct. 26, are certain to be greeted by crowded houses. T. H. Wear is again manager of the Association and states that the ticket sales are far better than at any other time.

The Harmony Club announces Mabel Garrison in December, with two other concerts to be arranged. This very active club, under its able and energetic president, Mrs. John F. Lyons, with Carl Venth as director, is making a special effort to promote the American composer, and is studying American works exclusively this year. This was considered a patriotic and timely course of study, and the interest displayed has fully justified the choice. Thirty of our native-born composers comprise the list, many of them being new names. Other interesting features of the scheme are a recital performance of Cadman's opera, "Shanewis," with all the music sung, without costume, to be given in January and a concert of works by Fort Worth composers in March.

The Euterpean Club, Mrs. F. L. Jaccard, president, has again elected E. Clyde Whitlock as its director. Under his guidance the club has outlined a fine course of study. No artists have as yet been announced for the season.

The Apollo Chorus, Sam S. Losh, manager and director, has not yet started work. The shortage of male voices will probably prove a serious obstacle, as most of the men of the chorus are now in the service. The splendid performance of "The Mikado" given last spring has not been forgotten, and great interest is aroused by Mr. Losh's announcement that he will give "Martha" this winter if at all possible.

The Fort Worth Choral Society, W. D. Smith, president, which gave a fine performance of "Messiah" last summer, is fortunate in having Carl Venth as director. It promises Verdi's "Requiem" for the next concert.

The music faculty of Texas Christian University has been strengthened by the addition of a fine soprano, Lillian Wright, of Chicago. The music department of the Texas Women's College is again headed by Carl Venth and has two new pianists, Miss Babbington and Max Doehler.

Fort Worth has three aviation camps and one army cantonment, Camp Bowie, at its doors, and they have exerted a great influence on the musical life here since their establishment. All the churches provide special musical evenings, the various choirs are kept giving programs at the camps and all musicians are fully occupied in helping along the good work. The Harmony Club has taken up the "Slacker Records" movement, and there are many new features being planned for the winter in preparation for the coming of another division for training here this winter. W. J. MARSH.

FORREST LAMONT
Leading Tenor
Chicago Opera Association



Concert Direction
Music League of America, Inc.
1 West 34th Street, New York

Public School Music Will Be Emphasized in Dallas

Clubs to Concentrate Larger Part of Their Work on Patriotic Activities—Guild of Organists Plans Busy Season—Concert Courses to Feature Local Artists — Several Famous Singers to Be Heard



LEADERS OF MUSICAL LIFE IN DALLAS

On the left: D. L. Ormesher, Director Dallas Male Chorus and Dallas Concert Choir. In right panel: A group of Dallas Musical Factors at Oak Lawn Park. No. 1—Earle D. Behrends, MUSICAL AMERICA Correspondent, Director Mozart Choral Club and Grace Church M. E. Choir Artist Manager. No. 2—Philip Tronitz, Head of Tronitz School of Music, Pianist, Artist. No. 3—Henri Le Bonte, Faculty Member (new) Dallas Academy of Music, Tenor, Artist. No. 4—Mrs. R. T. Skiles, President Schubert Choral Club. No. 5—Mrs. Cora E. Behrends, Manager, Voice Teacher. No. 6—Mrs. D. S. Switzer, Head of Switzer School of Music. No. 7—Mrs. Wesley Porter Mason, Manager and Soloist. No. 8—Mrs. Earle D. Behrends, Manager and Soloist. No. 9—Mrs. Julian Wells, President Wednesday Morning Choral Club. No. 10—C. D. Hahn, Head of Hahn School of Music. No. 11—David E. Grove, Director St. Matthews Choir. Composer, Director Harmony Club of Greenville, Tex. No. 12—Walter J. Fried, Director Dallas Symphony Orchestra, Violinist and President Dallas Music Teachers Association. No. 13—Julius A. Jahn, Director of Schubert Choral Club, Faculty Member Dallas Academy of Music. In circle: A. L. Harper, Artist and Manager.

DALLAS, TEX., Oct. 14.—It is almost impossible to give a forecast of Dallas' musical plans at this time. Nearly all the conductors, presidents and managers have returned from their summer vacations, but few are prepared to make any definite statement owing to the national situation and uncertainty regarding the war tax.

But it must not be thought this is the sole reason. Our people are intensely patriotic and have contributed liberally of their means to the various calls from the Government. And very few families but have contributed more than money—they have given their loved ones, father, husband, sons, nephews and cousins to the cause of freedom, therefore all interest is centered on the war primarily, and music secondarily. There has been much interest in local patriotic concerts, and monthly concerts with local artists are planned by many clubs and organizations. Camp Dick Band, directed by Lester A. Harris, a local musician, has been organized and has recently given several excellent concerts attended by large audiences. This band will be featured in concerts and entertainments at Camp Dick this winter. The minstrel performance given by this organization recently was a great success.

The Municipal Band under the leadership of W. T. Cox has furnished music in the various parks of the city all summer and accompanied two or three of the community sings. The sings have been under the leadership of Sam Losh, song leader at Camp Bowie, at Fort Worth. They will be continued during the winter under a local leader, not yet selected. Community singing has been established in Sanger Bros.' store under the leadership of P. L. Zimmerman and at Titche-Goettinger's. Earle D. Behrends started the movement and it has been continued by W. A. Johnson.

The public school music is under the direction of Sudie L. Williams, supervisor, with Lila Bell Pitts as assistant. With the aid of talking machines a great work is accomplished in teaching pupils to listen and distinguish the different voices, timbre, and different instruments. Community singing or assembly singing is taught and fostered, patriotic songs especially being featured. Ear training gets its foundation in the school room and we cannot overestimate its value. Just here I would say that almost every person can detect a flat tone—that is, when a singer sings "flat" or air instrument is "flat" but a vast number of people fail to distinguish a "sharp" tone—that is, singing "sharp" or playing "sharp" on an instrument.

Plans of the Clubs

The Schubert Choral Club has the distinction of being one of the first clubs organized in Dallas. It is composed of women and has an active membership of about fifty voices. Mrs. Edwin S. Jackson organized the club in 1899. The Schubert Choral Club and Dallas Male Chorus had planned a series of joint concerts with renowned artists this season, but at their last meeting both organizations voted unanimously to abandon all outside artist engagements for this season and place their services at the disposal of purely patriotic work. The two clubs will combine forces for monthly entertainments for the soldiers at the canteen and appear at frequent intervals at the Y. M. C. A. halls of various local camps.

Officers Schubert Choral Club: Julius A. Jahn, leader; Mrs. Myrtle McKay, accompanist; Mrs. R. T. Skiles, president; Miss Elizabeth Crawford, first vice-president; Mrs. Ed. T. Pittman, second vice-president; Mrs. F. H. Austin, third vice-president; Mrs. D. F. Van Maanen, recording secretary; Mrs. W. S. Bramlitt, corresponding secretary; Mrs. J. H. Cavender, Jr., financial secretary; Mrs. H. A. Collins, treasurer; Miss Adele McKay, librarian; Mrs. S. H. Barber, assistant librarian; Mrs. J. K. Leach, press representative; Mrs. L. G. Phares, parliamentarian. Executive committee—Mrs. C. H. Verschoyle, Mrs. J. G. Hilbert, Mrs. W. A. Philpott, Jr; Mrs. H. B. Copes, Mrs. S. M. English, delegate to City Federation.

The Dallas Male Chorus had an active membership of sixty voices, but twenty-three have joined the "colors" and more will go soon. It will combine with the Schubert Choral Club for local concerts this season, but retain its identity. Officers Dallas Male Chorus:

David L. Ormesher, leader; Charles H. Verschoyle, president; E. P. McConnell, vice-president; P. L. Zimmerman, secretary; J. L. Parchman, treasurer.

The Wednesday Morning Choral Club is composed of forty members (women's voices) and has planned monthly open meetings, presenting local artists. The leader, Mrs. Mamie Folsom Wynne, has just returned from Brownsville and other nearby towns, where she gave her musical play entitled "War Brides" with the local artists of those towns. The officers are:

Mrs. Mamie Folsom Wynne, leader; Mrs. Julian M. Wells, president; Mrs. R. H. McDill, first vice-president; Mrs. Henry Clay, second vice-president; Mrs. D. M. Sinclair, recording secretary; Mrs. J. G. Moffitt, corresponding secretary; Mrs. Charles E. Carey, treasurer; Mrs. J. L. Van Cleave, librarian; Mrs. S. W. Nicholls, assistant librarian; Mrs. L. B. McCammon, historian; Mrs. W. R. Corington, delegate to City Federation; Mrs. S. W. Nicholls, alternate delegate; Erel Jones, accompanist.

The Mozart Choral Club now has an active membership of thirty-five, twenty-two having enlisted and gone to war. Many of them are now at the front and several, about eleven, are officers. As this club is composed of men and women (mixed voices), the loss of so many is a serious handicap. Monthly and weekly concerts will be given for patriotic purposes. Alma Gluck and Jascha Heifetz will be presented in February and March 1919.

The Mozart officers are: Earle D. Behrends, leader and artist manager; R. I. Corpening, president; Mrs. R. T. Baily, vice-president; Clarence Read, treasurer; Miss Earle Henry, recording secretary; Lillie Swann, corresponding secretary; Mrs. J. T. Maledon, librarian. Executive committee—Mrs. Chaytor Sandefur, Mrs. Earle D. Behrends, Mrs. John B. Baker. Loretta Peterman, accompanist.

Mrs. J. S. Cassidy, dean of the Texas Chapter of the American Guild of Organists, announces a full year's work for the chapter. The recital committee, headed by Alice Knox Fergusson, is arranging recitals to be given every two weeks by different Guild members throughout the state. A program committee for the monthly meetings in Dallas to be held here will cover the general work of the Guild as organists and Guild members. A war work committee will outline plans and determine wherein Guild members may be most helpful in the great cause. The chapter was organized by the warden in May with thirty-five colleagues; five additional members have been accepted during the summer and others awaiting the result of applications presented in New York.

David E. Grove, director of the Greenville Harmony Club and St. Matthew's Choir, has written and composed a number of pieces and several "mock oratorios" which have made a decided hit when sung by his choir and choristers at several of the smaller towns and in Dallas.

The Music Study Club is limited to forty active members. There are a number on the "waiting list." A glance at its year book reveals the fact that much thought and study and labor has been spent on the making of its program for the season. It is divided between piano, voice, violin and organ and parliamentary drills. "Elder Composers," "Women Composers," "Later Composers," "Indian Music," "Southern Plantation Songs," "Organ Composers," "Foreigners in America," "Original Compositions" and study of the opera "Shawenis" are to be features. This club is presenting local artists continually and once a year a great artist is presented complimentary.

The officers are: Mrs. Frank H. Blankenship, president; Mrs. Joseph B. Rucker, vice-president; Mrs. Roscoe Golden, secretary; Mrs. Eugene Bullock, treasurer; Mrs. Juanita Blair Price, librarian; Mrs. Russel V. Rogers, parliamentarian. Program committee—Mrs. Elbert Dunlap, Mrs. George S. Watson, Mrs. Percy Davis.

The Dallas Symphony Orchestra of 30 members have planned several concerts for the season. Walter J. Fried is the Conductor and Dr. W. C. Rice the President.

The Dallas Music Teachers Association has an unusually attractive and interesting program planned. With a membership of 100 and much enthusiasm manifested the year looks promising. Isabel Hutcheson, chairman of Program Committee, deserves mention for splendid work and arousing much interest in this organization. Its officers include Walter J. Fried, president; Julius A. Jahn, vice-president; Mary Evans Brown, treasurer; Mrs. A. L. Harper, recording secretary.

Announcement is made of the appointment of J. Wesley Hubbell as head of the department of voice in the Southern Methodist University. Mr. Hubbell is well known as director and tenor soloist of the choir of the First Methodist Church, South. He recently organized a glee club at Love Field with a membership of thirty men.

E. G. Council, manager, announces a concert course of three concerts. Nevada Van Der Veer, contralto; Myrtle Thomburg, soprano; Frederick Wheeler, bass; Reed Miller, tenor, on Nov. 13th. Oscar Seagle, Kirksmith Trio, Feb. 4. Karl Kirksmith, 'cellist; Gladys Yves Brainard, pianiste; Anita Taylor, soprano, on April 1.

Dean of Dallas musicians, Will A. Watkin, estimates 4000 students here including those attending colleges and schools.

Robert Watkin, formerly chairman Music Committee, Chamber of Commerce, is now in France as a Y. M. C. A. Hut Secretary.

There are about 250 music teachers and approximately 28,000 families. The Coliseum seats 3,600 and can be made to seat 4,000. The Opera House has been taken over by the Majestic and is presenting vaudeville to packed houses. The City Temple has seating capacity of about 1100. Dallas is seriously handicapped for the lack of a downtown auditorium of suitable capacity.

Mrs. Wesley Porter Mason announces that she and Harriet Bacon MacDonald of Chicago, will present a course of three concerts, including the Metropolitan Grand Opera Quartet: Frances Alda, soprano; Caroline Lazzari, contralto; Giovanni Martinelli, tenor; Giuseppe De Luca, bass; on Friday, Oct. 18; John McCormack, Friday, Oct. 25. and Mme. Amelita Galli-Curci in April, 1919.

A. L. Harper announces Maud Powell and other artists not yet named for his 1918-1919 season.

EARLE D. BEHRENDS.

Musical Assets of Dallas, Tex.

Active Department of Public School Music,
Dallas Symphony Orchestra,
Municipal Band,
Camp Dick Band,
Schubert Choral Club,
Dallas Male Chorus,
Wednesday Morning Choral Club,
Mozart Choral Club,
Music Study Club,
Two Concert Courses

Dixie Hines Bureau Now Has a Music Department

The bureau of Dixie Hines in New York, which has for many years confined its efforts to giving publicity to the leading dramatic lights, has now established a department for the musical artists. The new department is in charge of Madeleine Grey.

War Stifles Montgomery's Music

Camp Near Alabama Capital, However, Will Be Well Provided with Excellent Concerts—Clubs Will Resume Work but Do Not Expect to Present Outside Artists—Community Considers Music "An Unjustifiable Expense"—Women's College Conservatory Reports Largest Enrollment in Its History

MONTGOMERY, ALA., Oct. 10.—Within the past year Montgomery has become literally an armed camp. Surrounded as it is by Camp Sheridan, Taylor Aviation Field, Remount Station No. 312, Aviation Repair Depot No. 3, the community is practically given up to the soldiers and their interests and activities, and it is becoming increasingly difficult for our people to interest themselves in anything else. The musical forces of the city will be kept quite busy supplying the demands of Camp Sheridan, and it is doubtful, if present indications are correct, whether anything more than routine work will be attempted this season among the professional and semi-professional musical people here.



Pierce Chilton, Montgomery Correspondent of MUSICAL AMERICA

It is probable that the only artists who will visit Montgomery during the coming season will be such as appear on the programs of the Liberty Theater at Camp Sheridan, and since this theater is four miles from the city and the transportation facilities are inadequate, these concerts will mean very little to the civilian music-lovers.

The Music Club, which has for the past few seasons ably sponsored our series of Artist Concerts, has not been able to satisfy itself as to the wisdom of contracting for any engagements this year, in view of existing conditions, both local and national. In spite of its hard work last year, the season closed with a loss to the club.

Montgomerians are being called upon for a considerable amount of patriotic work, perhaps more than the average, on account of our responsibilities as a cantonment city, and there is a general feeling (which we will not pass judgment on) that money spent for musical attractions is an unjustifiable expense. Even as popular an institution as the Redpath Chautauqua, which has been appearing in Montgomery for five or six years, with more or less financial success for the local management, lost considerable money on its last visit and was unable to secure a contract for next season. It is barely possible that the Montgomery Music Club will contract for a few concerts, although nothing definite can be said in that respect at present.

The customary work of the several music clubs will begin shortly, and will be continued throughout the year. The Music Club, with Mrs. C. E. Ingalls as president and Kate C. Booth as director, will hold its weekly rehearsals and has planned several public concerts. Under the direction of Alfred Hartzell of Cincinnati, who was stationed at Camp Sheridan with the Thirty-seventh Division, the club made rapid progress last year, and much is expected of them during this season.

Under the direction of C. Guy Smith, the Treble Clef and Arion Clubs will begin their work as usual. The membership of the Treble Clef will be augmented by several new voices and the usual public recitals will be given at Mr. Smith's studio. The future of the Arion Club, an organization of men's voices, is somewhat in doubt. The army has made such heavy demands on its membership that it is not certain that a sufficient number of civilians can be mustered to fill the ranks.

From the professional musical ranks not



TWO MEN PROMINENT IN THE MUSICAL LIFE OF MONTGOMERY, ALA.

On left: C. Guy Smith, director Treble Clef and Arion clubs, director Liberty Choruses for the state. On right: Hermann Keller, Song Leader at Camp Sheridan

of the city few, however, have been called far away so far. Alonzo Meek, organist of Court Street Methodist Church and of the Empire Theater, is at Camp Pike, and Charles Findlay, 'cellist, is stationed at the Base Hospital at Camp Sheridan. Mr. Findlay is fortunate in being able to continue his musical work as solo 'cellist in the Base Hospital Orchestra. Considering the present local demand for trained voices for church choirs, the voice teachers should have a prosperous season. This field is at present occupied by C. Guy Smith, who has enrolled a large class.

Conservatory Is Crowded

The Woman's College Conservatory of Music opened with the largest enrollment in its history. Edward Baxter Perry, the veteran blind concert pianist, is at the head of the conservatory. Lily Byron Gill is in charge of the piano department, Vernelle Rohrer of the department of voice, with Helen Irwin assistant. Lottice Howell, formerly her assistant in this department, will spend the winter studying in New York.

Mrs. Bessie Leigh Eilenberg will again be at the head of the Eilenberg Studio, the largest and oldest school of piano in the city; Dora Sternfeld has spent the summer in New York and will conduct her piano class as usual. Alonzo Meek's classes in his absence in the army will be in charge of Susie Reese Kennedy.

The church choirs, as far as information can be obtained at this time, are organized as follows:

Saint John's Church, O. D. Allen, organist and choirmaster; Mrs. Howard Gerrish, soprano; Howard Gerrish, bass. Church of the Ascension, Kate C. Booth, organist. Court Street Methodist Church, C. Guy Smith, choirmaster; Marion Auerbach, organist; Susie Reese Kennedy, soprano; Charlotte Mitchell Smith, contralto; C. Guy Smith, tenor; John Todd, Jr., bass. Temple Beth-Or, C. Guy Smith, choirmaster; Mrs. Joseph Kaufman, organist; C. Guy Smith, tenor; Charlotte Mitchell Smith, contralto; Susie Reese Kennedy, soprano; John Todd, Jr., bass. First Baptist Church, T. C. Calloway, organist and choirmaster; Mrs. F. B. Neely, soprano; E. A. Upham, tenor; Junius J. Pierce, bass. First Presbyterian Church Mrs. J. C. Haygood, organist and choirmaster; Mrs. J. N. Barker, contralto; M. Hugh Stuart, bass. Saint Peters' Church, J. J. Moriarty, choirmaster; Margaret Ryan, organist.

Roy Mullendore will be organist at the Empire Theater, and O. D. Allen at the Strand, where a new organ is being installed.

Music at Camp Sheridan

At Camp Sheridan a systematic and thorough program is being developed under the direction of Hermann Keller, camp song leader. Mr. Keller, who is a recent arrival at Montgomery, is a graduate of Oberlin College, where he studied music for four years. For two years he studied in New York and for the past nine years he has been in charge of a large church choir in Springfield, Ohio. Col. Charles C. Clark, commanding officer at Camp Sheridan, realizing the inestimable value of a "singing army," has shown a spirit of most cordial co-operation in furthering the plans which are being carried out. Mr. Keller works with a unit of the army each week, the men being detailed in companies to practise three and one-half hours weekly. In this time it has been possible to teach the men as many as sixteen good choruses, and it is thus possible to reach every man in the entire camp within a month. The plan of work was devised at the summer conference of Y. M. C. A. song leaders held at Blue Ridge, N. C., having been originally suggested by Robert E. Clark of Camp Hancock, Augusta, Ga. As soon as a company is thoroughly trained, three company song leaders are appointed, who are detailed to keep the work up until the singing master comes around again. In this work Mr. Keller is assisted by Eddie Welch, pianist. Manifestly the amount of exertion and enthusiasm required to keep the interest of several hundred "doughboys" who have been "detailed to sing" up to the required pitch is considerable, and it is reported that Mr. Keller frequently gets through with his work looking more like a swimming teacher than a singing master, but the boys always leave the task with the songs on their lips, instead of the corners of their mouths drawn down. Colonel Clark realizes the military value of singing, that it means "more miles, less fatigue and a cheer instead of a grouch." Mandolin and guitar clubs are being formed throughout the camp, which will assist in cheering many a lonely hour.

In conjunction with Roy Ulrich, camp social secretary, the Army and Navy Players' Club is being organized and dramatic and musical talent is being sought out and developed. Especial mention should be made of the Base Hospital Orchestra, a thirty-two piece organization, under the bâton of Walter Heerman, formerly of the Cincinnati Symphony Orchestra. It is a matter of general regret that the civilian public is not permitted to attend their weekly concerts on account of the limited seating capacity of the Red Cross Auditorium, the space being very properly reserved for the convalescent soldiers, for whose benefit the orchestra was originally intended. Occasionally, however, a recital is given in the city, which is very warmly received.

PIERCE CHILTON.

Yonkers Public Schools Have Strong Music Department

Superintendent of Music Davis Has Half a Dozen Assistants Under His Direction—High School Chorus Again to Present "Messiah"—Well-Defined Musical Taste Among Citizens

YONKERS, N. Y., Oct. 12.—The musical life of Yonkers is closely connected with the musical activities of its great neighbor on the south, New York City. The principal residential districts of Yonkers, the beautiful terraced city on the Hudson, are only about one hour to an hour and a half from the musical center of the great metropolis and, as a consequence, many residents journey to the larger city for their musical fare.



Robert W. Wilkes, MUSICAL AMERICA's Yonkers (N. Y.) Correspondent

Yonkers has a heterogeneous population. Containing as it does large carpet and elevator works, which supply the Eastern section of the country, besides other factories of different kinds, many of its residents, factory workers and employees, are debarred by monetary considerations from cultivating and satisfying a high musical taste. But, on the other hand, several large and exclusive residential districts are to be found, in which men of large means, many of whom hold responsible positions in New York City, have made their homes.

The musical public of Yonkers will not be caught by mediocre musical offerings. Having ready access to the best, it has a well defined taste for musical artists of real worth, in this respect being probably harder to satisfy than the public of other towns further removed from the metropolis.



Mrs. Leo B. Riggs, Chairman of Program Committee, Chaminade Club, Yonkers, N. Y.

Yonkers has a good department of music in its public schools. The superintendent of music, Howard C. Davis, has under his direction a corps of five or six assistant music supervisors—a very satisfactory number for a city of less than 100,000 inhabitants. "The Messiah," which has been given yearly for the past four or five years, will be repeated at Christmas time by the high school chorus. This concert is generally free to the public, the Board of Education appropriating sufficient money to pay the expenses. The High School orchestra, under the efficient leadership of Victor Rebmann, will accompany. "Elijah" will be sung in the spring. Out-of-town soloists are generally engaged for these two events.

Mr. Davis is also leader of the Y. W. C. A. chorus, which will give a concert with soloist during the season.

A concert will also be given by the Orchestral Club, composed of amateurs organized by Roswell Weitzel, a body which has already shown surprising results after only one season's training.

Chaminade Club Plans War Work

The most prominent women's musical club in Yonkers is the Chaminade, an organization which has been in existence for many years. The club formerly had a chorus, but this phase of its activities was discontinued two years ago. Regular musicales and meetings are held on the first Tuesday of each month. Besides the regular series of musicales, the club intends this year to bend its energies toward war work in the line of providing entertainment for the soldiers quartered in Yonkers. There will also be a musicale devoted to the works of Cecile Chaminade and another afternoon to the young musicians of the town, who will be invited to give an entire program. The chairman of the music committee is Mrs. Leo B. Riggs. The president of the organization is Mrs. George Hayner.

ROBERT W. WILKES.

Director of Montreal Conservatorium Defends Old German Music

MONTREAL, CANADA, Oct. 4.—More music in the public schools was advocated by Dr. H. C. Perrin, director of the McGill University Conservatorium of Music in his inaugural address to the students the past week. Dr. Perrin also declared that there was no need to boycott the music of the old German masters. These old masters, he said, "were innocent of any charge of contributing to Prussian despotism." Speaking of music in connection with public education, Dr. Perrin said that the great wave of commercialism affecting nearly every family in Canada prevented Canada taking a recognized place as a musical nation. The chief result of that spirit was that art was not regarded as a suitable vocation for men. Music was left almost entirely to the gentler sex with an unfortunate result on the general life of the country.

If Canada were to have a national music, boys as well as girls would have to come under the influence of music, he declared.

M. D.

TIDAL WAVE OF COMMUNITY SINGING BURSTS UPON NEWARK, N. J., AND REVIVES CITY'S MUSIC

"Dead" City Leaps to Life to the Amazement of the Mourners—Tremendous Crowds Sing Everywhere, at Concerts, on Streets—Preparing for Annual Festival

NEWARK, N. J., Oct. 10.—Three months ago it seemed as if Newark's musical caree rhad ended. In the first place, a number of musicians had answered the nation's call and are now seeing active service, leaving pupils, musical clubs and orchestras to shift for themselves. In the second place, Newark is one of the busiest war cities in the country. More than one man has deserted his violin or his clarinet to help increase the output of ships in the yards of the Emergency Fleet Corporation. Newark is seething with war-time activity; and who can think of the great classics in such a time?



Philip Gordon,
MUSICAL AMERICA'S Representative in Newark, N. J.

But there must be music, and in wartime more than ever before. The inspiration burst upon the city suddenly: Community singing will help increase the output of ships, the sale of bonds, the courage of those who have loved ones overseas. And community singing is the backbone of Newark's music to-day. We sing on all occasions that bring a crowd together. Where there is a crowd there is a community chorus. At the free public concerts in the parks, at the movies, in parades, there is always community singing. The great impulse is felt in the school system, also; at the South Side High School, where the writer of this article has charge of music, one period each week is devoted to community singing. The pupils respond so heartily that their services have been accepted by the Fourth Liberty Loan Committee to help the drive with their singing.

In all this grand outburst of song, this awakening of a city in the morning to find that overnight it had found its voice, no one seems to think anything unusual has happened. Leading citizens consider that the apparently sudden springtime of music in this city has been prepared by years of effort on the part of public-spirited teachers and musicians. Newark has always been in the shadow of New York, musically, and for that reason has never been considered a musical center by its own inhabitants. The war has showed us how to use our pent-up musical resources. and we are using them to the limit. The whole thing seems a perfectly logical and inevitable process.

All this must be said to explain why it is that the authorities did not rush into print with the glad news, why no newspaper troubled to get a photograph of those tremendous crowds that came together to sing in a language that perhaps one person in five was able to speak and that was native to a very small percentage of the crowd, why the correspondent of MUSICAL AMERICA could not induce the song leaders to have their pictures taken so that readers in other cities might see the faces of those who inspired the masses to self expression.

Beginning of the Movement

The movement for community singing arose spontaneously. At the public band concerts Thomas Hackett, the soloist, noticed that many in the audience hummed the tunes as he sang. So he invited them to join in the singing. The first attempts were so successful that Mart King, supervisor of band concerts, invited Sidney Baldwin and the present writer to take charge of community singing and develop it to its fullest. At the end of the band concert season, the theaters took up the community singing idea, and more leaders came to participate in the work. Fred Yeomans, director of music of the Prudential Insurance Company, used the vast organization at his disposal to develop the singing-marching plan, and more than one musician whose name could not be learned, organized singing squads at block dances. Every department store has its chorus and several have bands and orchestras. The writer can testify that, in his own varied experiences in community music in Newark, he has found enthusiasm screwed always to the highest pitch, and has had only one problem to consider, that of how to make his "getaway" after starting things going.

To Continue Festival

To turn from this tremendous activity of the masses to the plans of our musical organizations: Scarcely any definite plans have been made. The annual music festival will be given in May, and will probably consist, as in previous years, of three concerts. C. Mortimer Wiske will probably conduct the series again, and the Festival Chorus and the Festival Orchestra will take a prominent part in the concerts. Information as to the artists who will participate in the programs is not yet available. Wallace M. Scudder is president of the Festival Association and Alfred L. Dennis is treasurer. For several years George J. Kirwan has headed the organization of the Newark Festival Chorus.

The Newark Symphony Orchestra, of which Louis Ehrke has been conductor for a number of years, gave two concerts last season and will, it is hoped, give its usual series again this year. The membership of this organization, however, has been affected by the draft and by war conditions in general, and Mr. Ehrke must wait until the first rehearsal in order to tell definitely what to do. The officers of the Newark Symphony Orchestra are: Wallace M. Scudder, president, Dr. Archibald Mercer, treasurer, and Ferdinand F. Wieland, business manager.

Newark's Music at a Glance

Community Music
Annual Music Festival
Symphony Orchestra
Lyric Club
Orpheus Club
Oratorio Society
Music Clubs
Artists' Concerts in Two Schools
Public Band Concerts
Board of Education Lecture-Recitals
New York University Extension Courses
500 Music Teachers

Plans of the Lyric Club, under Arthur Woodruff, and the Orpheus Club, under Arthur Mees, have not yet been made public. Neither is any information available concerning the Oratorio Society, which, under Louis Arthur Russell, gives at least one oratoria of major import each year. The Arion Society, under Johannes Werschinger, joined the Newark Festival Chorus last season, greatly strengthening the tenors and basses of that body. Two concerts, however, were given by the Arion independently last season, and it is to be hoped that the same will be done this year.

The activity of music clubs is, naturally, greatly stimulated by recent developments in this city. The Musicians Club, of which Alexander Berne is president, has occupied very pleasant quarters at 24 Park Place and has given a number of concerts of American music. The Music Study Club is also well known as an organization devoted to the study of American works.



IMPORTANT MUSICAL PERSONALITIES OF NEWARK, N. J.

On left—Louis Ehrke, director of the Symphony Orchestra. On right—Wallace M. Scudder, president of the Newark Music Festival Association and the Newark Symphony Orchestra

Newark Composers

Among our composers, first mention belongs, as in the past, to Dr. Edward Schaaf. Because Dr. Schaaf has never sought recognition, his merits have received much less attention than they deserve. But his greatness will be recognized sooner or later; and with appreciation of his worth as a composer will come appreciation of his work as a pioneer among the champions of American music. To Dr. Schaaf belongs the credit of having raised taste in this city to a desire for "something American on every program." His annual letter campaign, which suggests to prominent Newark citizens ways in which they can help improve the civic greatness of the city as a musical center, is known to few, but its effects are far reaching. His works in connection with the player-piano, which have introduced a new method of transcription for the instrument and have made player-piano music enjoyable instead of tiresome, are known to not many outside the circle of piano manufacturers. As a composer, the writer will venture the opinion that there is no one in the country who is Dr. Schaaf's equal in program music in its best sense. He has just written a march which will certainly take front rank among war marches.

Public School Concerts

The Artists' concerts given at Eliot School and at Avon School will probably be continued this year; but the Community Concerts at Robert Treat School will not be given this season. The Board of Education Free Public lectures will include, as in the past, lectures and lecture-recitals on musical subjects. Included among the lecturers in this field are Dora Becker Schaffer, Phillip Gordon, Belle T. Sutherland, and the Apollo Male Quartet. Arthur G. Bacom, assistant superintendent of schools, is in charge of these free public lectures, which draw very large audiences.

Columbia University has discontinued its lectures in Newark, but New York University continues to give courses in music, chiefly for grade teachers. Some of the lectures are given by Dr. Thomas Tapper, of the New York University staff, and are quite popular.

PHILIP GORDON.

COLUMBUS HEARS SECOND RECITAL BY GALLI-CURCI

Large Audience Greets Diva in Spite of Influenza Epidemic—Music Settlement Work Begins

COLUMBUS, OHIO, Oct. 12.—The music season was opened last evening by the first of the Quality Series of concerts, Mme. Galli-Curci singing to a large audience in Memorial Hall. Every theater and movie house in Columbus had been closed the night before on account of the influenza except Memorial Hall and the Dairy Show, these two being given in such large, airy buildings that the City Council considered the danger minimized. The program was attractive and the numbers well calculated to bring out the rippling, flute-like quality of the diva's voice. The flute numbers by Mr. Berenguer. as well as his obbligatos to vocal numbers, were artistically played, and the accompaniments by Mr. Samuels deserving of praise.

A twilight concert was given Sunday afternoon at Broad Street Methodist Church by Mrs. Wilbur Thoburn Mills, organist, assisted by Mrs. Logan Feland. soprano, of New York. Mrs. Feland was once a soloist in this church.

The Women's Music Club has opened all its settlements. Vera Watson Downing, violinist, has organized an orchestra for Tuesday afternoon, and the same evening esthetic dancing will be taught the children by Katherine Symonds of the Columbus School for Girls. Mrs. Stuart Beebe Norris is the chairman of settlement work this year, having served for the past four years as head worker of the West Side Settlement's music department.

Wallace Conservatory has added a third house to its quarters, the two extra houses being in the immediate neighborhood of the main building. This last acquisition will be used as a dormitory and the studio of Virgilia Wallace, teacher of singing and voice development.

E. M. S.

Oliver Denton to Play New Native Works

Oliver Denton, American pianist, will feature American composers in his New York recital Saturday afternoon, Nov. 30, in Æolian Hall. He will play a Prelude and Fugue, a new work by Mrs. H. H. A. Beach; a Scherzo by Harold Morris, pianist and composer, and "Poème" by Mana Zucca. He will also play MacDowell's "Keltic" Sonata.

ENTERTAINING INSTRUCTIVE

The Philip Gordon OPERALOGS for Layman and Musician

"Has won great popularity with the students and their friends."
—Musical America

"Admirably qualified to speak on such subjects."—Newark Evening News

Address: 158 Bergen Street, Newark, N. J.



Ernesto **BERÚMEN**
PIANIST
(Associated with Frank LaForge)
Studio 220 Madison Ave., N. Y.
PUPILS ACCEPTED
© U. & U.

MARIE
SUNDELIUS
SOPRANO
Metropolitan Opera Company
Exclusive Management: GERTRUDE F. COWEN
1451 Broadway, New York

Youngstown Teachers to Urge Recognition of Music as Necessary Study in the Local Public Schools

Every Music Instructor in Ohio City Signing Petition to Be Presented to Board of Education—Community Music Making Youngstown a "Singing City"—Monday Club Bringing Widely Known Artists

YOUNGSTOWN, OHIO, Oct. 12.—Indications are than many big concerts will not form a part of the musical life of the city, owing to anxiety caused by war conditions and lack of an adequate auditorium. Yet the development along the lines of community singing has been growing steadily during the past year. It is to be regretted that we cannot have as many concerts as we had last year, but when one realizes that the structure of musical life is based upon the singing of the people, the strong desire for self-expression, realized, we know that before long concerts by artists will have to be provided, because the people will demand them.



Charlotte Welch Dixon
MUSICAL AMERICA'S Representative in Youngstown, Ohio

Youngstown, O., Music Is Promoted by:

The Monday Musical Club
Youngstown Concert Course
Youngstown Symphony Orchestra
Monday Club Choral
Temple Quartet
Singing Society
South High Orchestra
South High Glee Club
Coleridge-Taylor Society
Community Chorus
Seventy-five music teachers
Twenty organists



WORKERS FOR MORE AND BETTER MUSIC IN YOUNGSTOWN

Above: Mrs. F. B. Horn, Conductor of the Club Choral in Youngstown, Ohio. Below: Mary T. Williamson, State Chairman Music Department, Ohio Fed. Women's Clubs, Chairman for Ohio National Council Women

Too much cannot be said for the efforts of Mrs. Warren Williamson in geting the people to sing. At patriotic meetings, at Field Day exercises, at conventions in amusement parks she has worked with untiring effort to have the people sing, and she has succeeded. Sheets with the words are distributed—her invitation for all to sing and those who cannot read the words—and we have many in our city who do not speak or read Egnlish—to whistle, meets with approval and before one realizes it, she has thousands singing lustily. Her work has gone into wider channels, being a big factor in providing concerts for the men at Camp Sherman, Chillicothe, Ohio.

Monday Club's Program

The Monday Club offers the following program of concerts:

Oct. 15, Lucy Gates, soprano; Oct. 28, "exchange program" with Mansfield (Va.) Club, Mrs. Charles Cervone, pianist; Charles McBride, 'cellist, representing the Monday Club; Nov. 11, Carl Formes, baritone; Nov. 25, Mrs. Austin Gillen, soprano; Ethel Lynn, pianist; Dec. 2, Edwin Morris, pianist; Dec. 16, club choral; Jan. 6, "exchange program" with Dayton (O.) Club; Francis Sanford Dewire, organist; Opal Chaney, soprano; Jan. 20, duet recitalists: Maria Gimbrire, soprano; Gerard Duberta, baritone; Feb. 30, "American Music in the Fifties and Sixties," "National and Popular Airs," "Civil War Lyrics"; Feb. 24, Allee Barbe, soprano; March 10, Carrie Moreman, pianist; Nora Myers, soprano; Laura Price, violinist; March 24, student program; March 31, Amy Ellerman, contralto; April 14, organ recital, Francis Sanford Dewire.

As special numbers the club offers Jascha Heifetz, violinist, Jan. 9, and the Creatore Grand Opera Company for two evenings and one matinée in February.

Charlotte Welch Dixon will present Harold Bauer in a piano recital the evening of Dec. 9.

At the time of writing arrangements for the Youngstown Concert Course were incomplete.

Local teachers are planning a petition which is to bear the signature of every music teacher in the city, to be passed upon and recommended by the board of directors of the Monday Musical Club. This petition will then be presented to the Board of Education. The object is to urge the recognition of music as a necessary study, and to seek more lenient rules in regard to pupils being excused from school for music lessons. Charlotte Welch Dixon is chairman.

The approximate number of teachers in Youngstown is seventy-five.

CHARLOTTE WELCH DIXON.

FORT DODGE COMMITTEE OUTLINES MUSIC WORK

Bureau Prepares for Community "Sings" and Starts Liberty Choruses—To Provide Music for Farmers

FORT DODGE, IOWA, Sept. 30.—B. M. Joy, chairman of the bureau of community music of the Commercial Club, has issued what he calls the "fifteen articles," outlining a remarkable program for the work of this department. An attempt is to be made to enroll all musicians and musical organizations of the county so that they may co-operate with the bureau in doing patriotic work. This branch is also aiming to spread Americanism and become a center of activity for patriotic work.

Another plan of the bureau is to form a Liberty Chorus of 100 voices. This chorus is to prepare works of a more serious nature and to be ready whenever demanded for public work. It is expected to give several concerts also. It is hoped that through the co-operation of directors of industrial work this chorus will be able to give music to the workers during recreation hours.

Spreading music among the farmers is another plan of the committee. Fifty community centers are to be organized in the county to lead "Liberty Sings" and arrange community meetings for the farmers. The first activity of the bureau will be the arranging of a musical play in October. This will start the working fund, and will also gather the musicians together. The managing staff of the play will be:

Musical director, Carl Quist; ballet director, Maude O'Neill; stage director, H. B. Sherman; minstrel director, Victor Richfield; business manager, W. N. Chase; property man, A. M. White, and stage manager, George Gilman.

The Stieff Piano



THE distinctive charm and decided individuality of

THE Stieff PIANO

is to the purchaser an asset of definite value

Catalogue furnished on request

CHAS. M. STIEFF
Inc.
9 N. Liberty Street
Baltimore, Md.
Established 1842

VANCOUVER EXPECTS BRILLIANT SEASON

Famous Artists to Appear — Local Clubs Will Offer Concert Courses

VANCOUVER, B. C., Oct. 5.—This flourishing coast city is at last coming into its own musically, thanks to the enterprise of our local teachers and students who, since the outbreak of the great war, have been diligently applying themselves in making music better and more favorably known to the masses. And this is as it should be, for Vancouver has been sadly neglected by famous artists; and the reason is plain. The period of depression which preceded the war and continued for some considerable time after, has now, one is happy to say, passed, and the outlook for a really brilliant season was never better.

Several of our aggressive local musical enthusiasts got together during the past summer and concluded that it was about time something definite should be done to stimulate the musical life of the city. In the first place the Rotary Club, among whose membership exists a large proportion of music lovers, discussed the feasibility of inaugurating the community singing movement, with the happy result that before many more weeks roll past the masses will have an opportunity of getting together for a "sing."

It is probable that the local moving picture theaters will be asked to co-operate in the movement and that the municipal authorities will also be invited to assist. But in the community singing movement Vancouver is distinctly behind its sister city, Victoria, where a number of "sings" have already taken place. In the British Columbia capital city the community sing has taken hold like wild fire. So far three sings have been held, and at each the attendance has averaged better than five thousand. The rivalry between the two cities will be the best thing that could possibly happen in the cause of music.

That Vancouver, however, is prepared to go on the musical map appears evident from the plans already laid by our local organizations.

The Men's Musical Club, conducted by Frank Wrigley, a musician of much ability, will give a number of concerts at which prominent artists will appear.

The Women's Musical Club, which begins its work in October, will do its share in catering to the cause of good music and here also prominent artists will be heard in the bi-monthly programs.

The Vancouver Musical Society, George P. Hicks, conductor, proposes giving Coleridge Taylor's "Hiawatha's Wedding Feast," Handel's "Messiah" and Sullivan's "Golden Legend" as well as a number of miscellaneous compositions by British and American composers.

The combined choirs of Christ Church and the Western Triple Choir will also be to the fore with performances of the "Elijah," the "Creation" and other oratorios, while many organ recitals will be given by Frank Wrigley and Frederick Chubb, F. R. C. O.

Much interest is also being taken in the personnel of the artists to be heard here, these include Lucien Muratore, tenor; Lucy Gates, Leopold Godowsky, Lambert Murphy, Yolanda Mérö, Leginska, La Scala Grand Opera Company, Frances Alda, the Zoellner String Quartet, Kathleen Parlow, Pablo Casals and Cecil Fanning.

Notable additions to the list of teachers here are Mary Robertson, a well-known pianist from Winnipeg, and David Ross, a gifted baritone and teacher of singing from Toronto.

R. J.

Rochester Greets French Band

ROCHESTER, N. Y., Oct. 11.—The French Army Band gave a concert at Exposition Park on Monday evening, Oct. 7, under the auspices of the Fourth Liberty Loan Committee. City officials, members of the Home Defense League, and members of the Liberty Loan Committee met the band at the New York Central Station and escorted it in parade formation to the park. So great was the crowd that thousands of people were unable to get even near the building where the band played, and the ones inside nearly burst the walls with their enthusiasm. Captain Gabriel Pares, conductor, is a man of magnetic personality and the playing of the band under his leadership was thrilling.

M. E. W.

Canton (O.) Endeavors to Bring Music to All Its People

People's Musical Course Provides Concerts by Leading Artists at Nominal Cost — MacDowell Club Proposes Cultural Studies —Extensive Musical Activities in High Schools—Opera Planned by Canton Company —Priest-Impresario Plans Unusual Religious Concerts

CANTON, O., Sept. 25.—Canton is a city of many industries. That, in part, may explain why this city does not do greater things in a musical way. But Canton is not so far behind other cities of its size in patronizing artists. The lack of anything musical here is more through the need of time than of interest or finances.



Ralph L. Meyers,
MUSICAL AMERICA'S Representative in Canton

It is true that community orchestra work has been neglected lately, but that is due to the absence of real impetus rather than lack of interest.

The number of students has not materially increased, but rather the tendency is in the opposite direction. The summer months lately show more teaching activities owing to the inconvenience of making the annual trip for vacation.

Local recitals have somewhat decreased in number due to the drafting of several men instructors. Concerts are not quite so numerous, possibly because of the uncertainties of travel. All in all, Canton's musical activity does not look discouraging in spite of the greater war activity.

People's Musical Course

As usual, Canton's Peoples' Musical Course has booked ten attractions, all for two numbers each. This is the second annual course giving a double number. The artists are generally of a high reputation and the course opens with Amelita Galli-Curci. This will be her second appearance in Canton, as she appeared on the double number course last season.

Last season when the double course at the price of admission charged, and headed by an artist of such high excellence as Mme. Galli-Curci was suggested to managers, they doubtfully shook their heads.

It was successfuly carried out, nevertheless, except for few mishaps or changes of dates, owing to the Garfield fuel order. The course has made a still higher grade choice this year, as a whole, although it would be difficult to better that of last year. This course should be an example to many other cities, for it is an opportunity for which Canton can be proud. The price of admission heretofore to these ten concerts was $1.50 general admission and $1 for reserved seats, or twenty-five cents to any one number. The price of admission has been raised to $2, making the total cost thirty cents per concert. The total cost of the ten concerts would hardly pay the cheapest seat at a Galli-Curci recital in many other places. The Peoples' Musical Course is under the auspices of the Y. M. C. A. and management of George Lundy, Leonard Cool and Charles Cock.

For the coming season the program is as follows:

Oct. 3 and 4, Amelita Galli-Curci, soprano; Oct. 15 and 16, Chicago Grand Opera sextet; Oct. 28 and 29, Paul Althouse, tenor; Nov. 7 and 8, Carolina Lazzari, contralto, Albert Lindquist, tenor; Dec. 2 and 3, Criterion Male Quartet of New York; Jan. 6 and 7, Max Rosen, violinist; Jan. 20 and 21. Merle Alcock, contralto, Lambert Murphy, tenor; Feb. 17 and 18, Columbia Male Quartet; March 3 and 4, Mme. Frances Alda, soprano; March 24 and 25, New York Philharmonic Orchestra.

The MacDowell Club will enter on its eleventh season. Recitals will be given in the Lerch recital hall on the first Thursday of each month. A new course is being taken by the club. Previous to this year only women members were allowed, but that custom this season, at least, will be abolished. Mrs. Charles A. Crane continues to act as president.

The MacDowell Club program follows:

October, compositions by MacDowell, Cecil Burleigh and Cadman; November, compositions by Massenet, Chaminade and Delibes; December, compositions by Bach, Handel and Mozart; January, compositions by Grieg; February, students' program; March, compositions by Chopin, Wieniawski and Tchaikovsky; April, compositions by Debussy, Charpentier and Vieuxtemps; May, American composers; June, compositions by Granados, Sarasate and Di Nogero.

Canton's Musical Register

People's Musical Course
Canton Ladies' Chorus
St. Peter's Choral Society
Three High School Choruses
Three High School Orchestras
High School Band
MacDowell Club
Several smaller choruses
Opera Club
Community Chorus
Five bands
A large modern organ, new
About 150 music teachers
About twenty organists
One theatre organ
Three or four local managers
Symphony Orchestra not in action at present

Canton has three high schools A new and modern structure has just been erected which will likely lead to larger results in every way. Among these three schools are organized three choruses of about three hundred members, three orchestras of about fifty-five members, and one band of about thirty members, the first season for a band in our schools. Besides this, about twenty-five beginners are constantly being trained for the band.

William E. Strassner was elected as music supervisor for the first time and will have charge of all the music end of it. Heretofore he took only a small active part in the school work. He also directs one of the two leading city bands, a choir and gives vocal instruction. Rehearsals are held once a day, making it necessary for the director to be on duty practically every day. Out of a total of sixteen credits for graduation, one-quarter is given for band or orchestra and one-eighth for singing.

In November or December the local community chorus, aided by high school chorus, and termed as one chorus under the caption of "Liberty Chorus," will give "Joan of Arc," by Gaul, in the Auditorium. In the schools there are also two glee clubs. One of the big things to be given on McKinley's birthday, Jan. 29, by the seventh and eighth grades, will be known as a flag concert. This has been performed before and won the approval of the audience far beyond expectations. The children will sing "Our Bonnie Flag," by Putt, and the high school orchestra and band will be seated in the front of this chorus and participate.

Mr. Strassner's city band, known as Thayer's Military Band, annually gives a free concert. This is expected to be given about February.

Mrs. F. Loutzenheiser directs a club of thirty-five members, known as the Ladies' Glee Club, made up of the Maccabees Lodge members. Weekly rehearsals are held. On Nov. 14 a concert will be given by this chorus in the Moose Hall and admission will be charged. The program will consist of patriotic, sacred and folk songs. A concert of classic music is planned for a later date.

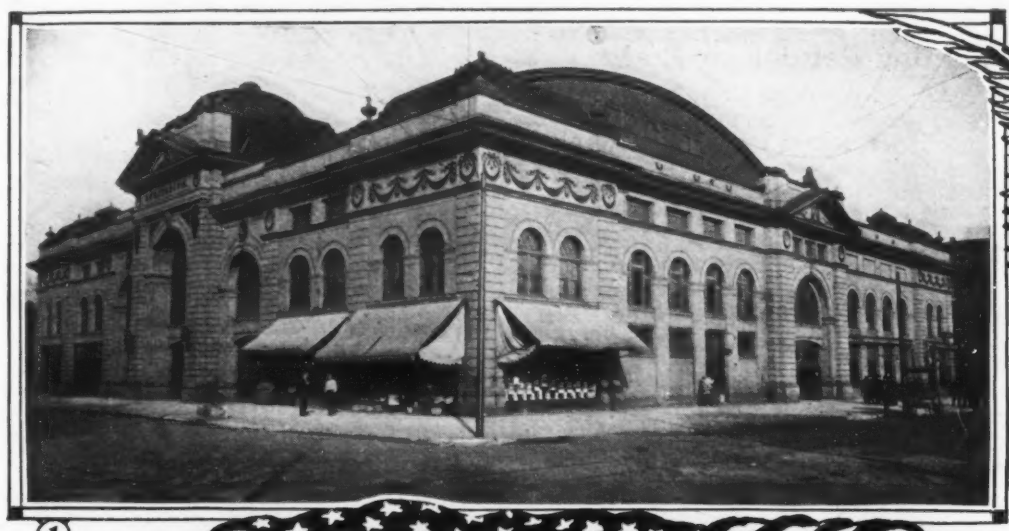
Canton Operatic Company

Canton Operatic Company is planning another entertainment for the coming season, and although it is not positively decided what will be the play, the "Mocking Bird," by A. B. Sloane, has been about definitely approved. This opera will be of a patriotic nature, the scenes being laid during the Louisiana Purchase at New Orleans.

F. Mackay and Charles H. Gaston are two of the chief promoters of the company's work this year, while David Yost of Cleveland, Ohio, will continue as stage director, and Martin Boyer as musical director. This is the eleventh season for the company and about eighty members belong to it.

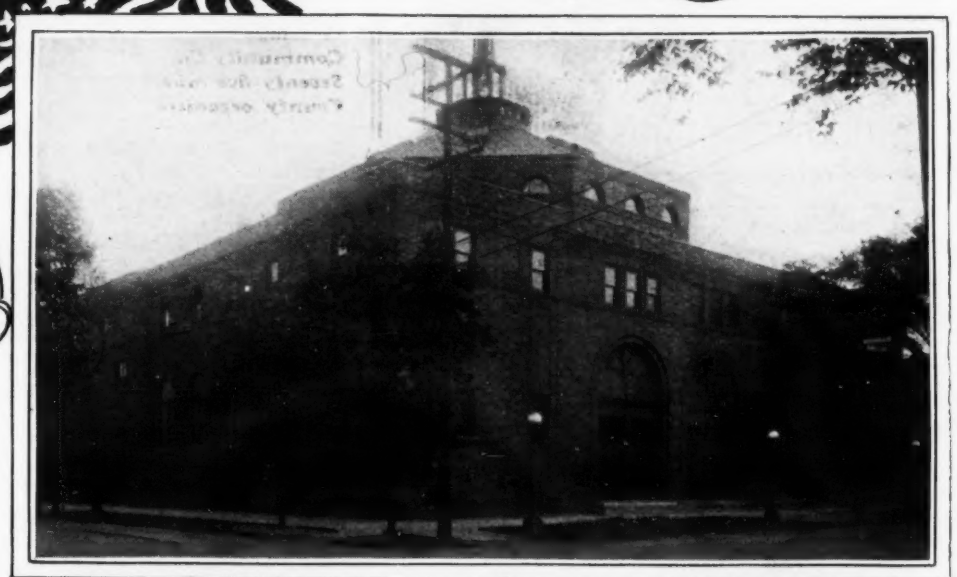
The Rev. A. B. Stuber of St. Peter's Catholic Church, who has been the promoter of many of Canton's biggest musical pageants, has already planned several attractions, although not having fully made all plans. He is in New York

[Continued on Page 224.]













HIGHLIGHTS IN CANTON'S MUSICAL PICTURE

No. 1—Exterior of City Auditorium in Canton, Ohio, where the musical course is held. No. 2—Rev. A. B. Stuber, local manager, especially of organ and vocal artists. No. 3—William Strassner, leaving McKinley High School to visit some of the grade schools. No. 4—Christian Church in which is the second largest auditorium in city of Canton, Ohio. No. 5—Canton High School Orchestra and Band. The director, William E. Strassner, is seen third from the left in top row. This is the combined orchestra and band members of the three Canton high schools. No. 6—Leonard T. Cool, who is chairman of the "People's Musical Course," Canton, Ohio, and who has been actively engaged for thirty-four years as a local manager for attractions.

Canton (O.) Endeavors to Bring Music to All Its People

[Continued from page 223]

City this week visiting some of the artists' managers. He has planned giving on Nov. 3, "Out of the Depths" (Gounod), from the "Redemption." Outside artists will be brought here to present Dubois's "Seven Last Words," with a chorus of one hundred voices, during Holy Week, and Handel's "Messiah" on another date.

For organ soloists he has already decided on Bonnet and Pietro Yon, and will also bring J. B. F. MacDowell or Dr. Carl.

The Ladies' Chorus, under leadership of Sarah Lavin, has planned to abandon all concert work during the coming season, except to donate its services to patriotic movements or community "sings," etc. Its entire time will be devoted to music of a serious character, chiefly of American composers.

Rachael Frease-Green of Cleveland and formerly of Canton, has undertaken Y. M. C. A. work for overseas and will leave for France shortly.

On Sept. 27 the Liberty Chorus of Farrell, Pa., the only one of its kind in the United States, gave a concert in the City Auditorium.

The Fifth Replacement Regiment Band, composed almost entirely of Canton players and stationed at Camp Gordon, has been quoted by the Atlanta *Georgian* as one of the finest military organizations ever heard there.

RALPH L. MEYERS.

CONSTANCE R. GIDEON OPENS FIFTH SEASON WITH FINE RECITAL



Constance Ramsay Gideon, Gifted Singer of Folk Songs

Constance Ramsay Gideon, singer of folk-songs, opened her fifth season in America with a recital at Prout's Neck, the resort near Portland, Me. Assisted by Henry Gideon, she presented a program of folk-songs of the Allies which deserves to be quoted for the originality and interest of its arrangement. Not only did the grouping of songs vary from the conventional folk-song recital, but Mrs. Gideon's choice included many songs which are undeservedly strange even to the musical public.

LATIN PEOPLES (French and Italian): "Dammi un ricciolo dei capelli," "L'Angelus," "Le canard blanc," "La Spagnuola," "Bergere légère." RUSSIAN JEWS: "Hinter Yankele's Vigele," "Vos-zhe vilstu," "Eili Eili," "Shein bin ich," "Nit kein gebetene." BRITONS: "Keys of Heaven," "Barbara Allen," "The Shepherd's Lamb," "Leezie Lindsay." AMERICANS: "Gideon's Band," "Cuckoo," "Bury Me in de Eas'," "Yankee Doodle," "My Way's Cloudy," "Old Folks at Home."

The Latin group consisted of two Italian and three French songs, the last one French-Canadian, several of which were sung together by Mr. and Mrs. Gideon.

The unfamiliar and exotic folk-songs of the Russian Jews formed the most distinctive group on the program. They are Mrs. Gideon's unique contribution to these recitals and have been a prominent factor in the growth of her enviable reputation in the United States and Canada. So that the audience might enjoy the "story" as well as the music of these songs in a strange language, Mrs. Gideon prefaced the singing of them with her own delightful paraphrase of the text.

The English, Scotch and Irish songs needed no explanation, the audience quickly responding by joining in the more familiar refrains. In the American group were several of the haunting Negro Spirituals, like "My Way's Cloudy," which through H. T. Burleigh's arrangements are at last taking their rightful place in musical literature. These songs, of course, were solos or duets, but in "Yankee Doodle," "Old Folks at Home" and all encores the audience transformed the concert into a genuine community "sing."

Mrs. Gideon is singing often in cantonments, where her programs are based upon the one just described. During the last two weeks of October, for example, she will sing throughout the Department of the East, under the auspices of the Y. M. C. A. Early in November, however, she will present before the Matinée Musicale of Germantown, Pa., "Songs of Forgotten Days," accompanied on the harpsichord by Mr. Gideon.

After a busy month of January in the Middle West and the South Mr. and Mrs. Gideon expect to sail for France to contribute what they are pleased to call their "mite" to the entertainment of our troops behind the firing line. C. R.

DIAZ AND SOUSA IN NEW HAVEN

Tenor and Famous Band Heard in Aid of Liberty Loan

NEW HAVEN, CONN., Oct. 12.—New Havenites this week received two musical treats without having to pay admission to either. The local committee for the Liberty Loan drive selected Lieutenant Sousa and his band from the Great Lakes Training Station for the first part of the week, and Raphael Diaz, tenor of the Metropolitan Opera Company, assisted by Fay Foster, the composer, for two performances on Saturday.

The band played to an audience of nearly 10,000 persons, on the Green, Monday morning. It was largely due to the fact that a great bandmaster and a great body of sailor-musicians were here that more than $85,000 was subscribed to the Fourth Liberty Loan in New Haven.



Another large audience was held spellbound by the magnetic and delightful singing of Raphael Diaz, tenor, with Fay Foster, American composer of many successful songs, at the piano. A. T.

The Creatore Opera Company will be the first attraction at the Orpheum Theater on Oct. 17, and will present "Martha" in English at the matinee and "Aida" in the evening. L. H. H.

Harrisburg, Pa., Owes Musical Vigor to Wednesday Club

Organization Plans Year's Concerts for City—Has Opened Junior Membership and Starts Philanthropic Work Which Will Provide Industrial Centers with Music — Harrisburg Concert Orchestra to Be Heard — Creatore Opera Company Will Open Season

HARRISBURG, PA., Oct. 10.—Notwithstanding war conditions, the outlook for the musical season in this city is very bright.

The leading musical organization, the Wednesday Club, which has been in active service since 1882, has chosen for its working musicales the recital plan by which the active membership of the club is divided into small groups, each group to give its recital on the given date. The evening concerts will comprise the following: Oct. 24, Solo Choir of Harrisburg, under the direction of Frank A. McCarrell, organist and choirmaster of Pine Street Presbyterian Church, with Alfred Kuschwa, organist and choirmaster of St. Stephens Episcopal Church at the piano. The assisting artist will be Marie Sultzaberger, concert pianist of this city; Dec. 3, Louis Graveure, baritone; Dec. 23, Christmas Concert at Market Square Presbyterian Church; Jan. 29, Concert by the Wednesday Club Chorus under the direction of Mrs. Wilbur F. Harris, with the assistance of several artists of the reciprocity membership of the National Federation of Musical Clubs; March 12, Frances Nash, pianist. The closing concert, April 8, by members of the club.

For the first time the club has opened a student membership through which the younger musicians of the city may fit themselves for public work. A philanthropic line of work has also been started by which the members will give short musicales at the industrial centers and philanthropic institutions in and near the city.

The officers are Mrs. William L. Keller, president; Nancy Irwin Shunk, vice-president; Mrs. Edwin J. Decevee, corresponding secretary; Mrs. Roy G. Cox, recording secretary; Mary B. Robinson, treasurer; Mrs. Wilbur F. Harris, Director of Chorus; Martha Snavely, Chairman of Program Committee.

The Harrisburg Concert Orchestra, founded during John C. Freund's visit to this city, is a stirring organization and will be often heard during the winter. The president is Dr. William W. Straussbach and the director, John W. Springer. The Community Singing Committee, which was in charge of Mr. Freund's visit, has planned an active, vigorous campaign for the winter. Mrs. James G. Sanders is chairman.

"LIBERTY DAY" IN STUDIO

Joseph Regneas's Pupils Offer Patriotic Program

Joseph Regneas, New York vocal instructor, celebrated "Liberty Day," Oct. 12, by giving a "Liberty Day Musicale" at his studio. An ensemble of women, all pupils of Mr. Regneas, sang excellently such songs at Bland's "Carry Me Back to Ole Virginny," Novello's "Keep the Home Fires Burning" and Kelly's "We'll Never Let Our Old Flag Fall," Murchison's "The Kilties' March," the Fisher-Harris setting of "Deep River" and French's "Liberty Anthem."

The soloists were Joan Marse, who sang finely songs by Novello and Wells; Gladys Axman, who scored in the "Marseillaise" and Grosvenor's "The Vow," which she delivered with dramatic intensity; Mary Potter, who sang Sanderson's "God Be with Our Boys To-night" and Earles' "Lafayette," and "Louise McMahan, who sang Speaks's "When the Boys Come Home" and "Dixie" rousingly. Blanche Barbot was the efficient accompanist of the afternoon. An audience of invited guests was enthusiastic over the work of both soloists and the ensemble. The program was opened by the entire gathering's singing of the "Star-Spangled Banner."

Fraternal Association of Musicians Begins Monthly Meetings

The first monthly meeting of the Fraternal Association of Musicians of New York City was held on Wednesday evening, Oct. 9, in the Art Rooms of the Steinway Piano Company. Felix Lamond, organist and Field Director of the Third Naval Hospital District, gave an interesting talk on the work being done by the Red Cross. The musical program consisted of a violin concerto by Homer N. Bartlett, played by Miss Gunn, and several of his songs sung by Mme. Buckhout.

Reorganizing Bangor Orchestra Into Self-Governing Institution

Outlook for Season in Maine City Is Good—Tendency Is Toward Giving of Benefit Concerts—Fewer Visiting but More Local Artists to Be Heard—Public Library's Rôle in Local Music

BANGOR, ME., Oct. 9.—That Bangor is to be provided with music of the highest order the coming season can easily be foretold, although all of the particulars and dates at the present time are not obtainable.



June Bright,
MUSICAL AMERICA'S Representative in Bangor, Me.

The Bangor Chapter of the Penobscot County Red Cross took the lead in opening the season on Sept. 9 with a big benefit concert that was given in the City Hall by Winifred Christie, pianist; Victor de Gomeze, 'cellist, and Mrs. Alix Young Maruchess, accompanist, all of whom gave their services. The concert undoubtedly was one of the most brilliant social events of the season. The sum of $746 was realized.

Owing to the influenza epidemic the annual Maine Festival, William R. Chapman, conductor, which was to have been held on Oct. 3, 4, 5, had to be postponed a week. It is the one great musical and social event of the entire year. The artists for this twenty-second festival are to be as follows:

Louis Graveure, Lucy Gates, Ethel Leginska, Hartridge Whipp, Hipolito Lazaro, Martha Atwood, Effie Pooler Malley, Harriette McConnell and Norman Arnold.

War Increases Music Activities

It would seem from appearances that the war rather than decreasing musical activity in our city has increased it to a marked degree. The past season was in many respects a most remarkable one. A series of three mid-winter concerts was given in the City Hall under the capable direction of Mr. Chapman, the artists being:

Florence Otis, Vernon Stiles, Harriette McConnell, Hartridge Whipp, Beryl Rubinstein, Hans Kronold, Nicholas Garagusi and Georgiana Fales.

Under the local direction of Harriett L. Stewart, concert manager, Raymond Havens, pianist, gave a charming recital in the memorial parlors.

As one glances over the programs given the past year one is impressed by the number of concerts and recitals given under purely local auspices for the benefit of the Red Cross. Indeed, in matters of patriotic interest our little city has shown itself to be a leader in this part of the State in doing its bit.

The Bangor Band

Bangor is proud of her young men now serving their country; she is equally proud of her musicians who, at the first call, enlisted. In patriotism the Bangor Band, under the able leadership of Adelbert W. Sprague, leads, the band when America entered the war offering its service for all patriotic occasions. The band is doing fine work. The past year's series of concerts given by this organization in the City Hall were well attended and the programs up to the usual standard, American composers figuring prominently. The first concert of the 1918-19 series was given in the City Hall on Monday evening, Sept. 28, the subsequent dates being Nov. 15, Dec. 23, Jan. 25, March 1, May 3. Many members of the band are now in the service of the nation. Mr. Sprague has been re-elected director of the band for this twelfth season. At the annual meeting of the band corporation the following officers were elected for the ensuing year:

J. F. Todd, president; F. W. Devoe, vice-president; H. D. O'Neil, clerk; A. W. Sprague, treasurer; B. T. Shaw, F. H. Gordon, W. G. Burrill, standing committee; A. W. Sprague, agent; B. T. Shaw, assistant agent; N. J. Budway, librarian.

Reorganizing Orchestra

One of the most important steps now under way is the reorganization of the Bangor Symphony Orchestra, of which Horace M. Pullen is conductor. It will be remembered that the orchestra celebrated the twentieth anniversary of its founding on March 20, 1916, with a banquet at the Bangor House, at which John C. Freund, editor of MUSICAL AMERICA, was the guest of honor—a notable event in this city. Abbie N. Garland of the Bangor Piano School and "dean" of the music teachers here proposed the organization of the orchestra, which was, after a few years, formed into a corporation. Mr. Pullen became its first conductor (1896); in 1901 M. H. Andrews assumed the bâton, Mr. Pullen the concertmastership; then in 1904 Mr. Pullen again resumed his former position. Steps are now being taken to bring about the legal death of the orchestra as a stock company, in order that it may be made self-governing, creating a trusteeship for an endowment fund started at the close of last season.

The Public Library

A potent influence in Bangor's musical life is the Bangor Public Library, which for its size probably contains one of the largest and oldest musical collections in the country. The collection, up to date, consists of approximately 4000 volumes, including bibliography, general works, American and general history, musical instruments, study and teaching of music, science of music, opera, song and song makers, hymnology, musical biography; opera, oratorio and symphony scores; quartet, choral and sheet music. The largest gift ever received by the library for the music department was recently given by M. H. Andrews when he presented the library of the old Penobscot Musical Association, which flourished in this city from 1847 to 1883, and of which Mr. Andrews was an active member during its existence. The collection consists of approximately 3000 copies of oratorios, cantatas, octavo and miscellaneous works. Mr. Andrews, a Cival War veteran, has all his life been prominently identified with the musical life of the city. He is vice-president of the Eastern Maine Music Festival Association, which office he has held since its founding in 1897.

Previous to this most generous gift the Schumann Club, which has ever stood for musical advancement and learning in this city, gave to the music department its library of about 100 volumes, consisting chiefly of books of reference, piano music, songs, quartets, choruses, and music for mixed voices. This was the first gift of its kind to be given to the library by any of the musical organizations, and for the sake of musical advancement here it is earnestly hoped by Mr. Flagg that the other organizations will soon follow suit.

To Charles A. Flagg, librarian, who since coming to Bangor five years ago from the Congressional Library, Washington, D. C., the citizens of this city and vicinity are largely indebted for his interest and co-operation with the musicians and teachers in the upbuilding of this department.

The plans of Harriett L. Stewart, local concert manager, are undecided at present and she is unable to make any definite statement.

Schumann Club's Decision

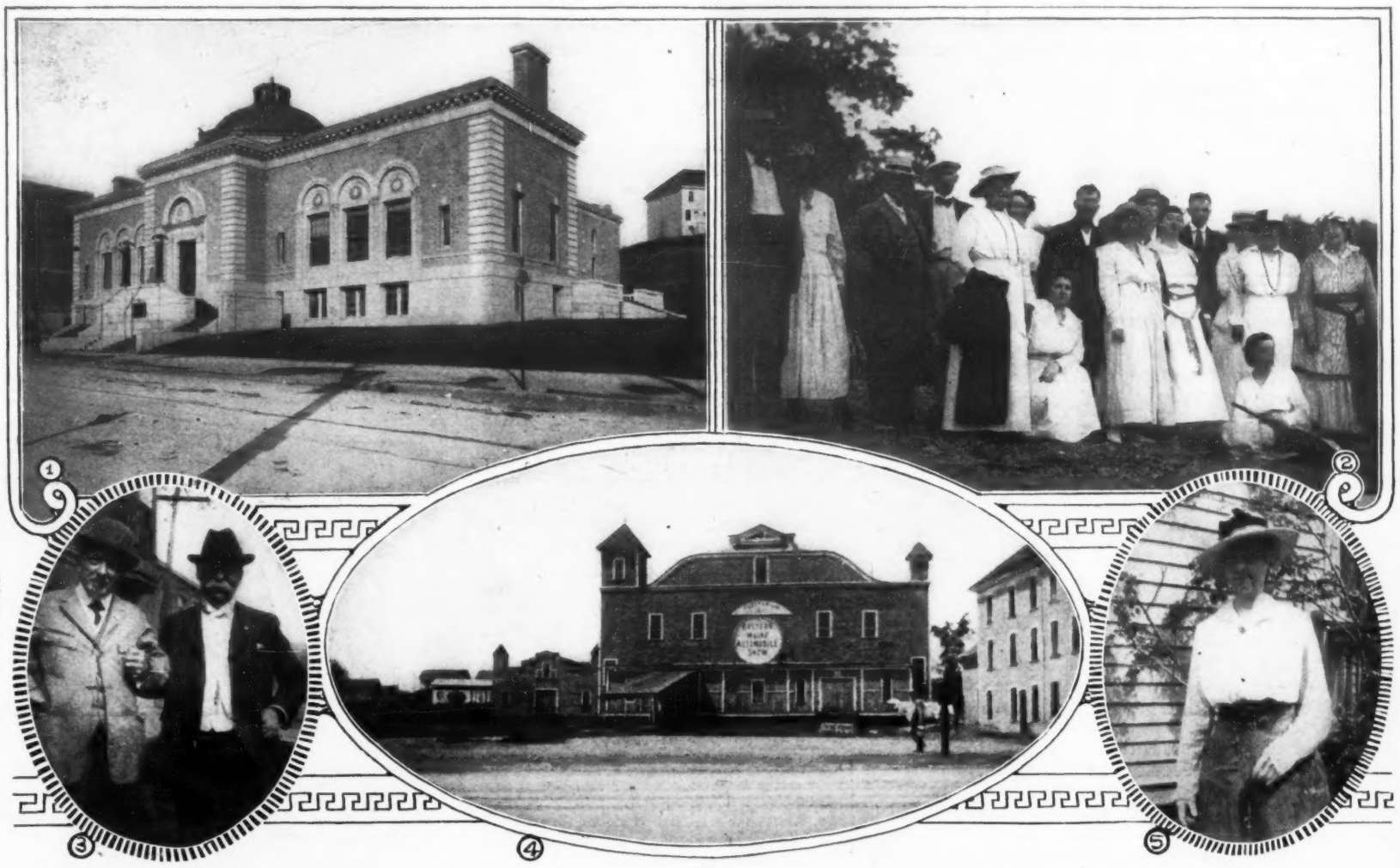
The Schumann Club has definitely decided to have no concerts given by visiting artists until after the war, but will devote the money used for such purposes for the Red Cross and other war relief work.

As will be seen from the foregoing, the tendency is to give benefit concerts, and many of them, but using local musicians and talent for these concerts and entertainments. The war is forcing us to explore our own resources.

Last season we had many concerts and entertainments; this coming season promises to have even more.

Public School Situation

The subject of the introduction of music credits into the public schools of this city is a vital one, and should be given far more attention by the school authorities in the future than has been done in the past. Up to the present very little has been accomplished along this line. The music in the public schools is being conducted in a capable manner by Mrs. George Eaton, supervisor of music. The high school has a remarkably fine band, which has been given splendid training under the capable direction of Harry D. O'Neil, first cornetist in the Bangor Band; also an orchestra under the direction of Mrs. Eaton. A new music cabinet for the use of the orchestra and band has recently been placed in the high school in a room adjoining Principal Eaton's office. JUNE LOWELL BRIGHT.



PERSONS AND PLACES FAMILIAR TO BANGOR MUSIC-LOVERS

No. 1—Bangor Public Library. No. 2—Officers and Members of Bangor Festival Chorus on Annual Outing. M. H. Andrews, Vice-President Eastern Festival Association; Adelbert W. Sprague, Conductor; Galen Goodwin, Treasurer; Elizabeth Hayes, Librarian; Frank R. Atwood, President of Chorus. No. 3—William R. Chapman, Conductor Maine Musical Festivals; Hon. F. O. Beal, President Eastern Maine Festival Association. No. 4—Auditorium, Home of the Eastern Maine Music Festival. Built in 1897. Seating capacity 3000. No. 5—Harriett L. Stewart, Local Concert Manager.

Musical Bangor in a Nutshell

Bangor Symphony Orchestra
Bangor Festival Chorus
Bangor Band
High School Band
Schumann Club
Choral Club of Schumann Club Members
Public Library Music Collection
Harriett L. Stewart, Local Concert Manager
50 Music Teachers
12 Church Organists
4 Orchestras

THE LEADING AMERICAN EDITION

Edition Wood

875 VOLUMES

REPRESENTS the highest achievement in the production of the Classics, Studies, Recreations and Modern Works in a low-priced Edition. Carefully edited, perfectly engraved, printed and bound.

THE PHENOMENAL SUCCESS OF "EDITION WOOD" IS THE BEST TESTIMONY OF ITS MERIT

Send for Catalogue of Contents of Edition Wood

The B. F. Wood Music Co.

246 Summer St., Boston 29 West 38th St., New York

Also at London and Leipzig

"SINGS" TAKE FIRM ROOT IN HARTFORD, CONN.

HARTFORD, CONN., Oct. 12.—September saw the renewal of interest in musical events in this city. Various clubs and organizations are beginning their meetings, and in spite of larger taxations and the departure of many to the war zone, the musical season promises much that is of interest. Many of the concerts will, no doubt, be in the nature of benefit performances. The community or Liberty "sings" will probably prove a large share of the musical events.

During the past summer, under the direction of State Director James S. Stevens, the "sings" have shown a marked advance in attendance and enthusiasm. These have been held, for lack of an adequate auditorium, at the new Municipal Dancing Pavilion. The first of the Liberty "sings" brought out about 600, the second 2000, with an increase at each meeting, and when 4000 people stand in the rain under umbrellas clamoring for more, it is a self-established fact that this form of musical entertainment will not diminish as the season advances. Musical development here is large in this direction at the present time.

The musical season was formally opened on Sept. 18 with a concert in Foot Garde Hall by the French Military Band, to which a large audience listened with much interest and enthusiasm.

George F. Kelley, the only local manager here at this time, has an attractive and interesting list of concerts scheduled for the season. Mr. Kelley has departed from his usual custom this year and has varied his concerts with addresses by stirring war lectures. On Oct. 22 Josef Rosenblatt, the cantor-tenor, will give an interesting program. Mischa Elman will appear on Nov. 5, followed by Frances Alda Nov. 19, and Mary Garden Dec. 2. On Dec. 10 Schumann-Heink will appear. The famous contralto has donated all her receipts up to January to the Red Cross. Rudolph Ganz and Eleanora de Cisneros will appear jointly on Jan. 24. Max Rosen, violinist, will make his appearance on Feb. 25, jointly with Leo Ornstein. On March 18 Mme. Lazzari, contralto, will be heard, and Galli-Curci will appear on April 20. As in previous years, Mr. Kelley will continue his series in eleven other New England cities.

Club Activities

The Musical Club has held its annual meeting and has elected the following officers: President, Lillian L. Bissell; vice-president, Viola Vanderbeek; treasurer, Mrs. Edward Bryant; secretary, Mrs. Harry E. Hart. This club will bring two artists here in public recitals. The first will be by Reinald Werrenrath, baritone, on Dec. 17; the second will be on Feb. 11, at which Novaes, the Brazilian pianist, will appear. In addition to these public concerts the club will continue its weekly meetings devoted to study. This year the topic will be:

"Periods of Music in Five Great Cities. Rome: Early Classics, 17th Century, 1550 to 1700. Vienna: Famous Classic Period, 18th Century, 1750 to 1830. Leipzig: Noted Leipzig Circle of Romantics, 19th Century, 1835 to 1845. Petrograd: Slavic School, 19th Century, 1840 to 1900. Paris: Ultra Modern, 20th Century, 1900 to 1919.

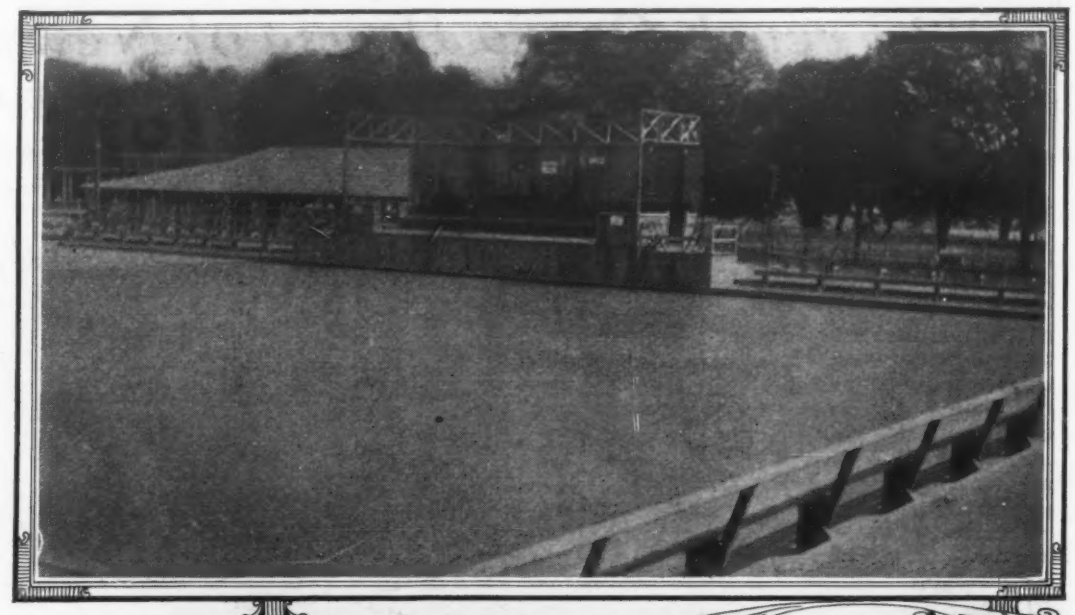
The Treble Clef Club, under the direction of Edward F. Laubin, will begin its third season with rehearsals early in October. Unless prevented by too heavy a war tax, the club plans to give two concerts during the season. It has been voted, by way of an innovation, to balance up the club with an auxiliary of men's voices for one concert, probably the last, and give some work for mixed chorus with soloists from out of town. In this way it is hoped to lay the foundation to establish a festival chorus for the purpose of maintaining a yearly musical festival in this city. As yet Hartford lacks a suitable auditorium for such an event, but at the close of the war an auditorium will be built adequate for all gatherings of this kind. Mrs. Appleton R. Hillyer has already donated funds for this purpose and purchased a suitable site.

The Choral Club under the direction of Ralph L. Baldwin will give its two concerts during the season, the first falling on Dec. 3. These concerts will be in the nature of benefits for some war fund, the details for which have not yet been arranged.

The Hartford Philharmonic Orchestra with Robert H. Prutting, conductor, has not yet decided upon its course of action for this winter. It is probable that it will give all three concerts as usual. A canvass will be taken first to learn the opinion of members in regard to continuing the work of the orchestra should the 20 per cent tax go through.

Among the musical resources in this city are the Hartford Philharmonic Orchestra, the Choral Club, a male singing society; in this class also we have the Saengerbund and Maennechor Societies, although these last two organizations have been giving no public concerts since the war started. The Treble Clef Club and Masonic Choir also come in the list of choral societies. In addition to these we have one musical club, one local concert manager, about eighty church organists and 240 music teachers.

THOMAS E. COUCH.





OF IMPORTANCE MUSICALLY IN HARTFORD

Top: Municipal Dancing Pavilion, where the Liberty Sings have been held; showing the refectory and band stand in the background. Center: James S. Stevens, Liberty chorus director for the State Council of Defense. Below: Robert H. Prutting, director of the Hartford Philharmonic Orchestra.

Old French Opera House of New Orleans Invaded by Company of Young Singers

New Operatic Organization of Amateurs Will Give Season on the Historic Stage—Music Becomes Fashionable Recourse of the Crescent City—Philharmonic to Give Series of Concerts—Courses to Present Noted Soloists

NEW ORLEANS, Oct. 10.—It comes as an astonishment to the average visitor to New Orleans, as he stands before or within the old French Opera House, to be told that this city was the first on the continent to offer a season's home to opera—that opera was being presented here when George Washington was President! Infant Creoles teethed to the accompaniment of Meyerbeer as they sat in *loges grillées*, as the boxes were called back of the *loges decouvertes* where fashion by choice displayed itself. The *loges grillées* were latticed and might be kept quite dark so that families in mourning could repair to the séance of song and indulge in the bourgeoise pleasure of taking their children with them.

The favorite operas of early days were "L'Étoile du Nord," "Le Prophète," "Les Huguenots," "Robert Le Diable," "L'Africaine," "Le Pardon de Ploërmel"; Halévy's "La Juive" endured long as a first-night test of the company, and "La Vestale," by Spontini, "Orphée," by Gluck, and the lighter operas, "Les Dragons de Villars," "Si J'etais Roi" and "Les Amours du Diable" were frequent Sunday night presentations. It must not be imagined that the artists appearing in these works were slight of reputation or the properties and accessories makeshift.

Impresarios came straight from France to confer with the Opera Association, composed of the city's leading citizens; a guarantee sum was raised and months were used in assembling the "troupe" and equipment, principals, training imported choruses, making costumes, wigs, and selecting the orchestra, costumers, unto the least of the menials and needfuls for the carefully produced music-dramas. When it is considered that many operas were given first presentations in New Orleans—notably "Sigurd" by Reyer—that world-famed artists have sung the length of the season as components of successive companies, that sixty to eighty foreign musicians composed the orchestra, that costumes and scenery in those early days were of the most magnificent character, it may be seen that New Orleans has traditions with which no American metropolis can vie. The noble voice and presence of Rose De Vries, the original *Fides* in "Le Prophète," and Mme. Pauline Colson, who created *Catherine* in "L'Etoile du Nord," were among the vocalists of the long ago, singing with Duluc, Bordas, Genebrel and Junca, named in toasts of our past. Adelina Patti at nineteen years made her local operatic début at the French Opera House as a member of the company of the year 1861, the opera being "Le Pardon de Ploërmel," though she had been heard here in concert, introduced on the program as "the juvenile prima donna" *assisting* Louis Gottschalk, the pianist-composer who was native to New Orleans.

Tickets for this event cost one dollar. To-day it is only the wise who recall "Gottschalk de la Nouvelle Orlèans," as he insisted upon being termed on his programs in Paris, New York, Buenos Aires, and his characteristic, ornate compositions are rarely heard. One should never forget, however, that it was Gottschalk who crystallized the rich folk-airs of Spain, the Indies and Louisiana which would have been lost otherwise. While not measuring up to the qualifications of classics, his frame of "Bamboula" and his original melodies, "The Dying Poet" and "The Last Hope," should immortalize him.

Fidelity to the Score

The early performances of opera were invariably begun at 6.30 p. m., and without the omission of a single note, lasted until midnight or after. This fidelity to the scores of Donizetti, Herold, Mozart, Mehul, Rossini and Meyerbeer was sometimes wearisome to the aging *duennas* or Americans in process of assimilation by Creole life, so that comfortable lounges were installed in *loges grillées* upon which chaperons would sometimes blend sonorous snores with the blare of the orchestra. This audible sleeping was not always well-timed, it has been said, to the great amusement of the gay young Creole maids and blades to whose gayety the presence of a chaperon was presumed to be a check!

[Continued on page 227]

MARVIN MAAZEL

PIANO RECITAL

Friday Eve'g, Oct. 25, 1918

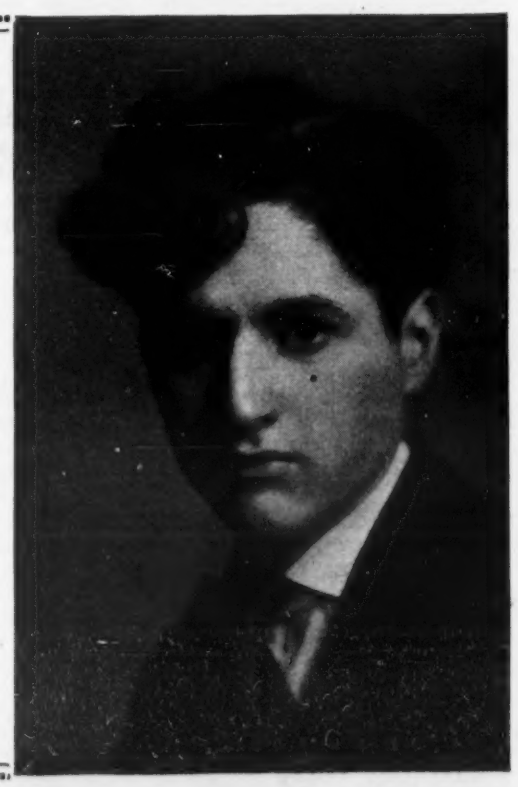
Aeolian Hall, New York

PROGRAMME

I. (a) Chaconne .....Bach-Busoni
(b) Variations ..Brahms-Paganini (Op. 35, Book I)

II. (a) Sonata Op. 35 .....Chopin
(b) Nocturne .....Chopin
(c) Etude Op. 25, No. 6..Chopin
(d) Concert Etude .....Liszt
(e) Valse de Mephisto.....Liszt

III. (a) L'alouette ..Glinka-Balakirew
(b) Barcarolle, Op. 44...Liadow
(c) Symphonic Metamorphoses on J. Strauss' Valse, "Wine, Women and Song" .....Godowsky



Old French Opera House of New Orleans Invaded by Company of Young Singers

[Continued from page 226]

Audiences were enthusiastic as Latin listeners are liable to be; calls of *"Encore! Bis!"* were frequent, and demands for the repetition of an entire scene were not unusual. Women tore off their corsage bouquets to throw upon the stage, tossed their splendid sheaves of flowers bordering "the horseshoe" at the feet of one who had just achieved the *"Ut de poitrine,"* always a popular accomplishment. Hisses were also heard if an impresario had dared to underrate the critical judgment of his clients by presenting inferior talent, or even if a good singer misused his score, any slight to which would be recognized in an instant by audiences.

This familiarity with the operatic masters was so prevalent that the writer and many another has not been surprised to be addressed on the morning after the season's overture by a baker's boy or iceman: "Well, we may expect to have a good season, *n'est-ce-pas?* The voice of Duc is *usée*, yes, but it has still great power, and he is an artist. But that tenor *léger!* The management will have to replace him. I admit, a first night is trying; but how will he ever cope with *'O Demeure chaste et pure,'* and, of course, he would be cast for *Faust*, later on. Fély Dereyne is all right. Watch for 'La Bohême,' and you will see something. Was I there? Did I, Anatole Delapouyade, ever miss a first night at the opera or a Saturday or a Sunday night? That is all my pleasure. What is life? A small roast, a bread, a bottle of red wine, a salad; and then the music. You don't see me there; ah, no! But you look up, beyond the *corbeille*, past the Seconde, up again over the Troisième, and—*V'la!* there am I leaning on the railing of the Quatrième, really, truly, in every sense near Heaven!"

The fact that prices are pyramidal, lessening at the top, usually to 25 or 50 cents, puts this cultural joy within the power of New Orleans' proletariat.

In summing early opera days, it may be said that nowhere outside of Italy was the opera so potent a cultural and social factor, so powerful or so popular, as in the era of the Théâtre d'Orleans, New Orleans. It was the center of life here, and not to be a subscriber or at least a regular attendant at the four performances a week—later increased by a Saturday (never popular) and Sunday matinée—was to align one's self with the ignored of society. Not a bad standard, after all, if material standards must be, for social preferment.

And Now the Present Season!

In this seasoned temple ambitious amateurs are preparing the initial performance of the New Orleans Opera Association for Nov. 16, "Cavalleria Rusticana" being the opera and the cast, according to J. Maximello Cabanas, musical director of the association, being: *Santuzza*, Mrs. Richard McCarthy; *Turridu*, J. Fenaci; *Alfio*, Richard D'Aquin; *Mamma Lucia*, Mary Dorothy.

The chorus will comprise many noted voices rehearsed for months. Operas are to be given twice a week during the season, the Saturday evening opera to be repeated at popular prices Sunday afternoons for charitable purposes, and in the interest of the Red Cross, the French Hospital Unit in New Orleans and other war benefactions. Dr. William Scheppegrell, a leading specialist and musical enthusiast, is president of the Opera Association and expects the amateurs to encourage musical development through its efforts.

"Pagliacci" will be the next opera produced. As the Creole City is known to be a nest of singing birds, there is no predicting to what extent these privileges of public performance in fitting surroundings and supported by a good orchestra may do toward enriching the world beyond with talent. The manager, Maxime Soum, who came to New Orleans fifteen years ago as baritone in one of the opera companies, announces that all preparations are well under way. The Opera Association give daily "sings" on Liberty platform at 1 o'clock to increase enthusiasm toward the purchase of Liberty bonds.

This is in accordance with a request from Parham Werlein of the publicity committee of the Fourth loan. Mr. Werlein is grandson of the founder of the great Philip Werlein Music House and at present its head. Mayor Behrman, Charles Janvier (postmaster), D. D. Moore, Dr. Saunders and J. K. Newman compose the advisory board.

The Philharmonic's Season

The New Orleans Philharmonic Society opens its books to new members each season when the ebb of membership makes it possible; only 1200 memberships being available. Corinne Mayer is president; Mrs. Mark Kaiser, vice-president; Mrs. Jane Austin Tuttle, second vice-president, and Mrs. Irving Lyons, secretary-treasurer. The society is departmentized: an Educational Committee, Mary Conway, chairman, with artists' recitals in schools her objective; Altruistic Committee, Violet Hart, chairman, giving recitals in charitable institutions, such as the Home for Incurables, etc., and in military camps; the Junior Philharmonic, of which Mrs. Rathbone De Buys is chairman, inspires children with the artistic spirit, gives them occasions for hearing in monthly concerts the best music and opportunities of participating on programs.

A splendid array of talent has been secured for the present season; the Russian Symphony Orchestra, in which some of Europe's greatest musicians will be heard; the Flonzaley Quartet; Jascha Heifetz; Mabel Garrison, and others not announced.

One of the most serious of local clubs is the Saturday Music Circle, which offers ten concerts a season to its members and their guests. Mrs. Mark Kaiser is the efficient president and brings together professionals and the more studious amateurs in well-balanced programs. Corinne Mayer is the instrumental director; Mary V. Moloney the vocal director.

Le Cercle Lyrique is a sterling organization for the engendering of a love for the best in music. Camille Gibert is president and the personnel of her organization is composed of the musically inclined among Creole New Orleans. George O'Connell is the *Maître*, and fine results are shown annually at a concert tendered some local charity by the Cercle. Their meetings are characterized by earnest attention to the study in hand.

The McDowell Club was founded by Mrs. Frederick Bott and she is also its president and director. Rehearsals are weekly, at which lectures on musical subjects are heard, illustrations of period-music shown, and an annual concert is among the activities. Mrs. Bott is possessed of a lovely voice and is benign in its use for charity.

The Polyhymnia Circle is an appreciated organization, of which Mrs. Theresa Cannon Buckley was founder and is director. Choral work is very largely the object of the meetings, but so perfectly are their monthly programs arranged, soli, vocal and instrumental, and a reading by Jessie Tharp, usually, a very gifted member, vary the pleasures to eye and ear. This is one of the numerically important organizations in New Orleans.

Le Cercle Apollon is another body working for musical betterment and fostering a love of the art among members and the public generally. Miss D. Poujol is director.

Community Singing

Florence Huberwald is filling a need in her leadership of Community sings. Possessed of a rich contralto voice, she lends it, with her disciplining bâton, every Monday evening at the Naval Station, when "sings" are enjoyed by the jackies. Miss Huberwald has also led a number of big impromptu choruses at patriotic meetings for the past year, a volunteer lending the proper zest to conventions, Liberty loan rallies and street "sings."

Robert Hayne Tarrant is an eager spirit in our musical life, and has arranged for a number of artists of the highest distinction to come to New Orleans during the season. John McCormack will be the first of these, giving a concert this month at the Athenaeum. Guiomar Novaes will follow, Marie Sundelius and others of their status. Mr. Tarrant has brought many notables to New Orleans and his concerts have done much to add to the prestige of the city as not merely traditionally musical, but alive to the necessity of hearing the best in current art.

During the war there will be no resident opera at the old French Opera House, but musical events will increase as the need continues more and more for expression and for solace. Society dances only at clubs or restaurants; there is no entertaining at home, no money expended unnecessarily in a way to draw down criticism in this patriotic hour. So music has become the fashionable recourse and has stimulated an interest in all of its forms. Memberships in clubs are as much in demand as ever, activities increase and a brilliant season—one may enlarge that into a brilliant future—is in vista.

Editorially, Marshall Ballard, of *The Item*, comments upon our need of patriotic musical training—of the anthems; but it is a safe venture to make that French and English-speaking folk in New Orleans are more familiar with "La Marseillaise" than with "The Star-Spangled Banner." Time was when we celebrated uproariously the Fourteenth of July—La Prise de la Bastile—and let the Fourth go by with a single cannon-blast. Community sings are changing all that, as is the constant hope of MUSICAL AMERICA.

The University Chorus

The University Chorus, under the able leadership of Leon Ryder Maxwell, Mus. Doc., does not draw upon the alumnæ and students of the Tulane and Newcomb colleges merely, but the advantages of choral work under Dr. Maxwell are offered to anyone with a voice and a knowledge of reading scores. The season's course is free, a fee for music being the only requisite expenditure. Dr. Maxwell is head of the vocal department at Newcomb College, has a beautiful voice and deep erudition. The annual concert of the University Chorus is the fruition of long, earnest endeavor and is anticipated by music-loving New Orleans.

The St. Cecilia Society, the Philomele, the Community Chorus, are others of the avenues offering instruction and serious study to singers. The Chevalier Giuseppe Ferrata, the head of the Newcomb Piano School, is a composer of growing national importance. He has built up the School of Music in ideals and numbers and is, as performer, composer and teacher, the most potent factor in local musicdom. Associated with him is Walter Goldstein, a vigorous yet poetic interpreter and scholarly instructor; Alice Weddell, Mrs. Anita Gonzales Roeschneider, and others. Mrs. Virginia Westbrook enjoys wide popularity as vocal instructor in the Newcomb College of Music.

The leading piano soloist of New Orleans is probably Eugenie Wehrmann-Schaffner, a native here but for many years pupil of Pugno and Moszkowski.

H. P. S.

WAR AWAKENS WATERBURY'S LATENT MUSICAL TALENT

Liberty Chorus Meetings Sources of Inspiration to Musicians—Societies Join in Work—Choral Club Rehearsing for Annual Performance — Numerous Bands in Action—Prentzel Course Offers Five Stellar Concerts

WATERBURY, CONN., Oct. 5.—Waterbury has had constant changes in its musical life, but since 1893 it has at least been rich in a great host of music lovers who have given their time and their money to educate the city from a musical standpoint.



Mildred Nuttall Bennett
MUSICAL AMERICA'S Representative in Waterbury

Beginning in 1866 and still continuing, now the oldest musical organization in the city, is the Concordia, a male chorus. Hans Saro, director. Director Saro has for more than two decades been active in the work of advancing musical interests in Waterbury. The Concordia Singing Society has recently become a unit of the Liberty Chorus.

In 1902 the Waterbury Symphony Orchestra, conducted by Charles E. Farnham, was formed. It later became known as the Waterbury Philharmonic Orchestra. Its last concert was given in 1916, none having been given last year owing to war conditions. John L. Bonn, organist at St. Margaret's Catholic Church, is president.

A church choir in 1903 rekindled the languishing interest of Waterburyans in music. Its predecessor had been the Harmonic Society, born in 1889, but which died in 1894. The church choir that was destined to do much for Waterbury in a musical way was the Trinity Episcopal Choir, George E. Boyd, organist and director. Pressure of other business compelled Mr. Boyd to resign his church position in 1898, but in October, 1903, desiring to give "the "Messiah," Mr. Boyd organized the Trinity Choral Society with the choir as a nucleus.

The Waterbury Choral Club, a mixed chorus of 125 voices, is the leading musical organization in Waterbury. The Waterbury Choral Club is the outgrowth of the former Trinity Church choir which closed its career in 1913 when Trinity changed to a boy's choir. Isaac Beecher Clark, who was musical director of the Trinity choir, became leader of the Choral Club, which is now beginning its fiftieth year. They are preparing to give a concert this year as usual, but have not decided between "The Creation" and Coleridge Taylor's "Tale of Old Japan" for their concert.



A TRIO IMPORTANT TO WATERBURY'S MUSIC

Left to right: Paul Prentzel, local concert manager in Waterbury; William Hall Miner, music supervisor and organist; Isaac Beecher Clark, conductor of the Waterbury Choral Club

[Continued on page 228]

WAR AWAKENS WATERBURY'S LATENT MUSICAL TALENT

[Continued from page 227]

The Waterbury Chorus Club is Unit Two of the Liberty Chorus of Connecticut. Other units are the Scovill Chorus, Chase Chorus, Bunker Hill Chorus, Masonic Choir Chorus and the Concordia Society Chorus. Mr. Clark is chairman of the Liberty Chorus Committee of Waterbury and plans are now on foot for big "get-together" sings during the winter.

The Masonic Choir ranging from forty to fifty voices is now in its eighth year. For several years it was under the leadership of Mr. Clark, and is now under his direction again. Smaller musical societies are the Swedish Singing Society and the Lyra Society, directed by Mr. Keller.

Waterbury has especial reason to be proud of its bands. The most important of these is the one conducted by Bert L Fulton. This organization, founded thirty-eight years ago by James M. Fulton, now of Boston, was formerly the American Band, then Fulton's American Band, and last year enlisted in the Home Guard. It is now known as the Fifth Regiment Home Guard Band The other bands are the City Guard Band, of which George Gentile is conductor: the Waterbury City Band, of which Rocco Pagano is conductor; the Boys' Club Band and DiVito's Orchestra and Band.

Through Paul Prentzel, a Waterbury violinist, Waterbury has been afforded an opportunity to hear many of the world's greatest musicians.

Noted Artists Engaged

The first concert this season will be given in the new Buckingham Hall, Oct. 29, when Hipolito Lazaro, Spanish tenor, and Mme. Hulda Lashanska, American lyric soprano will appear. The second concert will be Dec. 5, when the artist will be Toscha Seidel, violinist. The third, on Jan. 16, will be given by Mme. Frances Alda and Rudolph Ganz. The fourth will be given by Efrem Zimbalist and Sophie Braslau on Feb. 13, and the big extra concert will be given March 7 with Mme. Galli-Curci and company as artists.

A Survey of Waterbury's Music

Concordia Singing Society
Waterbury Choral Society
Waterbury Chorus Club
Masonic Choir
Five Bands
Prentzel Concert Series
120 Music Teachers
80 Choirs

In Waterbury there are about 100 piano teachers, twelve violin teachers, one 'cello teacher and eight vocal instructors. Paul Prentzel is the only concert manager. Of course, all of the seventy-five or eighty church have choirs, but there are few musical clubs. The Liberty Chorus units are, naturally, the vital musical organizations of the moment. The St. John's Church Choir has been in existence about thirty-one years and the rule is to give four cantatas each year. There are also musical services the first Sunday of every month. Silas J. Carter, tenor, and Louis H. Stocking, bass, are the two soloists. St. Margaret's School pupils give, under William Hall Miner's direction, two glee club concerts each year. Mr. Miner, who is one of the best known organists in Connecticut, also conducts, besides the glee club, choral classes at the school. N. H. Allen of Hartford, prominent also as a composer, is organist and director of music at the First Congregational Church; Harry Stanley Bartlett of Meriden is organist at the Second Congregational; Vincent Dixon, at the First Methodist; Sidney Webber, at Trinity Episcopal Church; John Hughes, at the Church of the Immaculate Conception, and John Bonn, at St. Margaret's Catholic Church.

Waterbury is just as full of musical talent as it can possibly be, but much of that talent lies dormant because of the lack of inspiration. The war is doing more than anything else could to awaken the singers in the city and the "get-together" sings on the Green and the meetings of the Liberty Chorus units are proving splendid inspiration. Isaac Beecher Clark is planning soon to organize "the singing four-minute men," who will under his direction, go to the theaters or other meeting places and have four-minute patriotic "sings," the entire audience joining in the chorus. This will indeed "wake up Waterbury," and those who have good voices will have no opportunity to be "slackers," so they'll all join in and "pack up their troubles" and just sing, sing, sing.

MILDRED NUTALL BENNETT.

Little Rock Club Acts as Clearing House for All Musical Entertainments at Camp Pike, Ark.

Comprehensive Plan Worked Out by President of Coterie Club Ensures Much Good Music for Soldiers in Cantonment—Arrange for Spring Festival—City to Have Concert Course.

LITTLE ROCK, ARK., Oct. 12.—A few days ago it was announced that Little Rock was to have an excellent series of artists. The enterprising managers, Horner-Witte of Kansas City, through their representative, Lucius Pryor, have again placed an excellent "Community Concert Course," securing as local managers Mrs. Effie Cline Fones and Sarah Yancey Cline. They will present Merle Alcock, Bechtel Alcock, Oscar Seagle, Mischa Levitzki, Eddy Brown and Lucy Gates.



Mrs. Effie Cline Fones
MUSICAL AMERICA'S Representative in Little Rock

Among the music clubs of this section of the country the Little Rock Musical Coterie has the reputation of being one of the most enterprising and progressive. It has been organized twenty-five years, showing a record of honorable achievement, and can rightly claim to be one of the influential music pioneers which has lived to see the results of its early efforts. Its work this season will reflect the spirit of its inspiring and indomitable president, Mrs. Harry Howard Foster. Mrs. Foster has been one of the leading patrons of all musical interests in this state for a number of years. In fact the history of this state's music life could hardly be written without revealing the active part she has taken in encouraging and assisting every worthy effort. She has long been identified with the National Federation of Musical Clubs and is president of the Southwestern District.



On left: Mrs. Harry Howard Foster, president of the Little Rock Musical Coterie, and president of the Southwestern district of the National Federation of Musical Clubs On right: Sarah Yancey Cline, director of the Little Rock Festival Chorus, president of the Arkansas Federation of Music Clubs, and well-known voice teacher; Genevieve Fodrea, on the left, concert violinist, and head of the violin dpartment of the Little Rock Conservatory. These ladies are shown returning from one of their concerts for the soldiers at Camp Pike.

This being a cantonment city, the life of all clubs has had to be readjusted to the changed local conditions. Last season the Coterie met the demand for concerts to be given to the soldiers by having a Camp Pike committee. All praise should be given to this committee's untiring chairmen, Mrs. W. Hicks Mallory and Mrs. R. F. Darnall, who superintended weekly concerts to the various "Y's." But the cantonment has been greatly enlarged and the demand for music has correspondingly increased. So Mrs. Foster announces that the Coterie will organize a department which will act in conjunction with the secretaries of the Army Y. M. C. A.'s, and which will serve as a clearing house for all concerts to be given for the soldiers, not only by Little Rock musicians but by those from all over the State who desire to render such a service. This will systematize and co-ordinate what has become no small part of the musicians' activities, and will increase their efficiency.

But the local club concerts are not to be neglected. Since everything American has become especially dear to all in the last two years, it was deemed fitting that our American composers should be the general subject of the season's work. In reality the subject is somewhat broader than that, because it embraces the Indian, Negro, Puritan and Huguenots' influence in molding our modern music.

Arrange Spring Festival

Little Rock is a "Music Festival" as well as a "Cantonment" city. The Festival Chorus of 150 voices was organized seven years ago, and gives to Little Rock, as a birthday celebration each year, a three days' feast of music. It considers itself unique among similar organizations, because it has never had a business backing, but its contribution to the city's art-life has been due to the loyalty, devotion and untiring effort of its officers and chorus members. Every amateur organization has to depend for its existence upon the inspiration supplied by someone's personal effort. In this case the enthusiasm and ability of its director, Sarah Yancey Cline, furnished the necessary dynamic force, and under her leadership the work of the chorus has been most highly praised. Mrs. Effie Cline Fones was the organizer and first president, serving for five years. She was succeeded by Mrs. H. H. Foster, who still holds the office. The plans for this year, while not definitely announced, seem to point toward having a chorus of children's voices and securing an orchestra in the spring as usual. Last year the festival actually "went over the top" financially for the first time in its short life, and the inspiration of that kind of success will no doubt encourage to still further effort. The officers, in addition to those already mentioned, are: Laura Longley, vice-president; Mrs. Thomas Harris, secretary, and W. H. Laubach, treasurer.

Great activity is shown in the music schools, studios and choirs. The Little Rock Conservatory, of which Mrs. Fones is president, has moved into most attractive downtown quarters and has already announced two of its faculty recitals—that of Mrs. L. A. Allan, in charge of the expression department, and that of Genevieve Fodrea, violinist, whose successful concert work has established her as an artist of the first rank, each new appearance adding to her host of admirers.

Mr. and Mrs. Josef Rosenberg have also changed their location and are pleasantly situated. The studios of Mrs. Elizabeth Pierce Lyman, J. J. Keller, Mr. and Mrs. Fred D. Baars, Mrs. Eulalie Haliburton Young and Mrs. Will Henniger are all displaying unusual animation.

The choirs of our city have been greatly depleted by the call to war service and only three are ready to announce their singers.

The First Methodist Church as a vested chorus and soloists; Mrs. H. A. Tune, soprano; Mrs. W. H. Laubach, alto; David De Haven, tenor; Mrs. Morris Jessup, organist, and Sarah Yancey Cline, director. The Jewish Temple announce Mrs. Theo Abeles, soprano; Miss Willie Sgielas, contralto; David De Haven, tenor; R. H. Woolfort, bass; Josef Rosenberg, organist and director. The Winfield Memorial have a chorus with Mrs. Payne Ramsey, soprano; Medora Holland, organist, and Mrs. Effie Cline Fones, director. Mrs. Elizabeth Pierce Lyman is in charge at Trinity Cathedral, and Mrs. F. M. Huckleberry at the Second Presbyterian.

Among the soldiers at Camp Pike are many excellent singers and they are frequently heard in the various churches, thus contributing in no small way to the attractiveness of the services.

Our state is exceedingly proud of the Arkansas Music Teachers' Association, which has just completed its third year. No sketch of its accomplishments could be written without mentioning the name of its first president, Mrs. Emil Trebing, to whom all credit must be given for the excellent record made.

The last morning session was devoted entirely to business and the following officers and examiners were elected:

Henry Doughty Tovey, president; Mrs. E. L. Kinney, vice-president; Fred Smith, treasurer; Mrs. Mary Bateman, secretary. The members of the Board were: Martha May Cline, J. J. Keller, and W. S. Mitchell; voice board, Sarah Yancey Cline, Mrs. Mary Bateman, Mrs. Emil Trebing; violin, Genevieve Fodrea, Mrs. Reah Jackson Irion, Mr. Harwood; organ, Emil Trebing, Henry D. Tovey, J. J. Keller; public school music, Fred Smith, J. J. Evans, Mrs. E. L. Kinney; harmony, Emil Trebing, Mrs. C. E Whitney, Mr. Harwood.

The Arkansas Federation of Music Clubs has not been idle. Under the leadership of its president, Sarah Yancey Cline, and its organizer, Mrs. H. H. Foster, it has endeavored to make its work inspirational to the home, rural communities and cities of the entire state. It has organized community "sings," given concerts and collected music and musical instruments for our boys at Camp Pike and elsewhere. It has placed at the disposal of its members a splendid choral library, donated by the Little Rock Festival Chorus, with no expense attached save postage. In addition to these activities it has been inspiring the young talent of our state to prepare to enter the contest for young professionals, to be held next November under the rules and regulations sent out by the National Federation of Musical Clubs. The state winner must again compete in the district contest, the reward of the latter being an appearance at the biennial.

EFFIE CLINE FONES.

Sioux City Gives Enthusiastic Welcome to Quartet of Stars

SIOUX CITY, IOWA, Oct: 9.—The third season of the Sioux City Concert Course was inaugurated last night at the Auditorium with a house full of enthusiastic music-lovers. The occasion was the appearance of the quartet comprising Frances Alda, Carolina Lazzari, Martinelli and De Luca. Their program surpassed anything we have had for years. The program, which opened with the "Star-Spangled Banner" sung by the quartet, was made up of operatic excerpts. Erin Ballard was Mme. Alda's accompanist, and Gennaro Papi was accompanist for the other artists.

F. E. P.

Mary Potter, contralto, of New York, has just been engaged to give a series of five recitals during five consecutive weeks in Newark, N. J. Miss Potter has been studying with Joseph Regneas since early last year, and in less than two years' time is rapidly forging ahead, receiving recognition as an American singer of marked ability.

Portland's Music Centers in Municipal Concert Course

PORTLAND, ME., Oct. 12.—In consequence of the epidemic of influenza, the music festival scheduled for Oct. 7, 8, 9 has had to be postponed. While the epidemic is not severe in this city, the postponement was made as a precautionary measure.



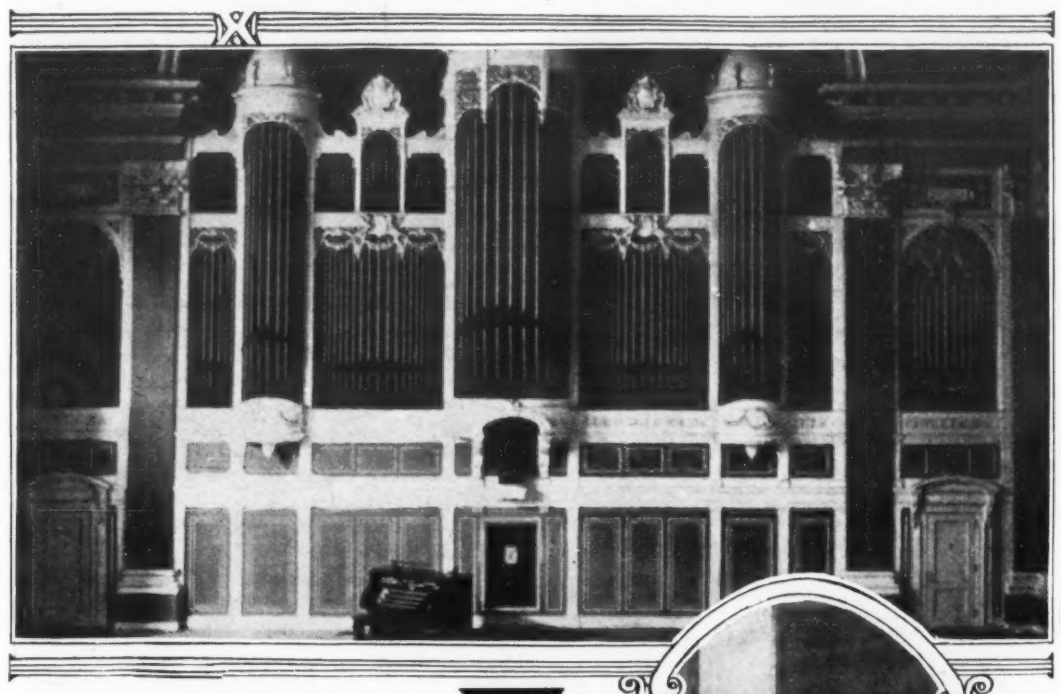
Alfred Brinkler
MUSICAL AMERICA'S Representative in Portland, Me.

The festival is always the big musical event of the year. After it is over the Portland section of the Festival Chorus, under the direction of Seldon Crafts, settles down to rehearsals for the festival next year, with an occasional visit from William R. Chapman, the director of these festivals.

For the rest of the year musical interest centers in the Municipal Organ Course of concerts in the city hall, with Will C. Macfarlane at the organ. This season there are to be fifteen concerts. At the first one, on Oct. 24, Arthur Hackett, the tenor, will be the visitor; Mabel Garrison, who was so much enjoyed last year, will return on Nov. 6; Raymond Havens, who gave a brilliant piano recital in last year's course, will again appear on Nov. 14; at the Thanksgiving Day concert Greta Torpadie, the soprano, and the Portland Men's Singing Club, Will C. Macfarlane, conductor, will be heard. Portland is justly proud of its Men's Singing Club, and the concerts in which it appears are always crowded. They sing again on two other nights, Jan. 16 and May 8, 1919. Another return from last year is Emilio De Gogorza on Dec. 12. His concert last year was a veritable triumph, and his re-engagement was insisted upon. Then we have on Jan. 2 a reappearance of Ada Sassoli, who has played in Portland on several occasions and is a great favorite. Each year the music commission have endeavored to bring one of the foremost violinists of the day. This year they are fortunate in securing Jascha Heifetz, who will appear Jan. 30. On Feb. 13 the soloist will be Hulda Lashanska, soprano; the Trio de Lutèce, which charmed its audience last year, will return on Feb. 27; Albert Lindquest, tenor, on March 13, and Sophie Braslau, contralto, on March 27. On April 10 a boy soprano will be the soloist, to be announced later. The subscriptions from these concerts and the proceeds from the daily recitals during the summer, provide the funds for the music commission to carry on its many musical activities; for, in addition to the above fifteen concerts, there are free organ recitals every Sunday afternoon, with special performances of the "Messiah" at Christmas, and Macfarlane's "Message from the Cross" on Palm Sunday. The commission are doing a very public-spirited work, which should receive the complete support and gratitude of the citizens of Portland. In the past six years they have brought here many of the world's most famous singers, pianists and violinists, at a subscription price which is ridiculously small.

What Portland's Music Lovers Look Forward To

Municipal Organ Concert Course
Rossini Club Concerts
Kotschmar Club Meetings
Music at Many Camps





Above: Municipal Organ, Portland, Me. On right: Will C. Macfarlane, Municipal Organist, and Carlos Salzédo, Harpist, to appear in concert course.

Rossini Club's Program

Of the many musical organizations the principal one is the Rossini Club, a woman's society founded more than a quarter of a century ago. It is planning an active season, with a concert on every alternate Thursday morning, meeting on the other Thursday at the Red Cross headquarters to make surgical dressings, etc. The officers are:

Honorary president, Mrs. Edward M. Rand; president, Julia E. Noyes; vice-president, Mrs. Frederic Palmer; recording secretary, Mrs. Robert Lord; corresponding secretary, Marguerite Ogden; treasurer, Mary Seiders; librarian, Louise Armstrong.

Members of the club also volunteer to assist at the Y. M. C. A. entertainments for the soldiers at the many forts around Portland.

The Kotschmar Club, a smaller organization for men, meets once a month to discuss a musical topic and enjoy a social hour together. Dr. Latham True is the president and Edgar Paine vice-president.

The organists of Portland were much inspired by the convention of the National Association of Organists, which was held in Portland in August, and are planning to form a chapter for the State of Maine.

Vocalists have sustained a great loss in the departure of Llewellyn B. Cain to take charge of a large conservatory in Walla Walla. He was a resident of Portland for many years; organized and directed the Saco Valley Festival at Bridgton, Me., which attracted considerable attention during the past few years.

An article on the musical activities of Portland would not be complete without a word about the good work being done with the soldiers. Everett S. Davis is the official song leader and is most successful. It is most thrilling to hear the men sing with such keen enjoyment, and many of the organists are assisting him in giving them a brief good time each week.

ALFRED BRINKLER.

be kept almost continually in service. These have brought into view as a conductor and drillmaster of energy and taste David J. Williams, who has already won public favor and will continue to do so. After a preliminary recital in November the chorus will prepare a historical program of Christmas music for the particular season and will delve into the rich choral material of past centuries. After the new year there will be extensions of the former historical choral achievement.

These efforts have marked a new era in the possibility of church music rendition, and in cutting out new avenues the performers and the people have found paths both inviting and fascinating.

The Concordia, the one choral body of uninterrupted public service for over thirty years, will give its usual concerts, the chorus being heard and supplemented by small mixed and female choruses. Later on the chorus will give a big benefit for the 109th Field Artillery.

The general boosting committee also purposes a series of rallies for real community singing, and effort will be made to have a chorus of 800 or more. This will not be limited to singers with large choral experience, but will include all who have voices and the desire to lift them occasionally in song. The community chorus will have its part in the Liberty Loan campaign, but is likely to extend its régime beyond that. Adolph Hansen, conductor of the Concordia, has been persuaded to undertake this work.

The removal of Organist Doersam from Scranton takes a strong prop away from the local branch of the Guild of American Organists. This branch has not succeeded as yet in inducing a large public interest in organ playing, but its members have been idealistic and hopeful.

Some of the church chorus choirs like the Concordia have suffered the expected depletion of the war time, but older singers have rallied somewhat and it is now the expectation that the usual routine may be maintained. If material has grown a little less plentiful a growing desire for music and enthusiasm in it may make up for all else. At any rate there is reason at this writing to expect a greater vogue of music both in large and small forms in this section than ever before. Music will form a considerable part of the four-minute periods of the Liberty Loan drive.

There is considerable expectation of the appearance here of Helen Newitt, a former Wilkesbarre girl, who after a year of New York singing has been selected for the soprano part in Manager Foster's production of "The Secret of Susanne." She will appear both here and in Scranton.

Leo W. Long, the local impresario, who is known generally throughout the bureaus and among the artists, experienced a slow response for the course at the Temple this year. But the response for Galli-Curci more than offset this and it wakened enthusiasm which will safely carry the course through.

W. E. WOODRUFF.

NOTED STARS IN SIOUX CITY

Alda, Lazzari, Martinelli and De Luca in North Dakota—Pianist Hurt

SIOUX FALLS, S. D., Oct. 5.—The Metropolitan Grand Opera Quartet, consisting of Alda, Lazzari, Martinelli and De Luca, with Gennera Papi and Erin Ballard as accompanists, appeared at the Coliseum, Oct. 7, as the first number of Mrs. Will H. Booth's Artists' Course and was received with an ovation. Every member of this quartet is a recognized artist and it would be unfair to single out any one member for special mention. Every number on the program was encored several times.

Two recitals were given at the First M. E. Church, Oct. 4 and 6, by Francesca Zarad, the distinguished French soprano. Mme. Zarad is doing her bit by giving concerts, the proceeds of which go to a fund for the blinded French soldiers.

Florence Denny, the accompanist, was seriously injured at Aberdeen, S. D., when the piano tipped over, pinning Miss Denny to the floor. Mrs. Nina Zeotlow-Chilson of Aberdeen consented to take Miss Denny's place on the program and will fill engagements until Miss Denny is able to resume her work. Mrs. Chilson is a very accomplished pianist.

O. H. A.

A Correction

Through a typographical error the name of Henri Busser, the French conductor, was spelled "Besser" on page 39 of the Oct. 5 issue, in a cutline showing Mr. Busser with Ivonne Gall, the French soprano, in Buenos Aires, where he has been conducting during the summer just passed.

Anticipate Brilliant Seasons in Scranton and Wilkes-Barre

War Has Not Affected Music of Neighboring Pennsylvania Cities —Galli-Curci Draws Huge Audience — Noted Artists and Orchestras Scheduled for Concerts — Plans of Local Choral Bodies—To Hold Community Singing Rallies

WILKES-BARRE, PA., Oct. 12.—So far the war has not perceptibly affected the musical interests of this city nor of its neighbor Scranton, for the menus offered this year will be generous, and the opening of the course here has shown a great eagerness and enthusiasm. Galli-Curci has been received by the largest audience ever assembled in the Temple. Other stars have filled the regular seating capacity and have made extra sittings necessary. Later on both the Philharmonic and the Damrosch Orchestras will be heard, also Alda, Heifetz, Lazaro and Sassoli, Novaes and finally Ganz and Lazzari. Several of these are repetitions which will meet entire approval.

In Scranton large events are planned —two or three great affairs in the big armory, where the seating will be ample for all demands and other events in the Town Hall—making a series of seven or eight under management of F. C. and Chauncey C. Hand. Another Scranton impresario who fared moderately well with his Casino course of eight last season will transfer this year to the smaller confines of the Century Club. These will be in the nature of intimate musical evenings—smaller in their general scope, but charming in their make-up. The lack of space will be supplemented by extra afternoon affairs for the younger people, but to which their elders may be admitted. The scheme of intimate music—or the chamber music idea has never been realized hereabout—for this city and its neighbors have dealt almost entirely with affairs of large glory and circumstance. Thus there have been a few brilliant events rather than many smaller ones intermingled with the brilliant. When our courses multiply their events taking greater scope and smaller scope together, we may begin to claim a genuine love of the art and a new devotion to it.

Draw on Local Resources

Wilkes-Barre's individual resources will be called upon this year in a broader way than heretofore. The success of two historical recitals given by chorus and orchestra together with certain solo additions proved so amazingly successful at the First M. E. Church last season that plans are laid for four and perhaps five this year, and the volunteer chorus will



MIAMI, FLA.—Robert Louis Zall has resigned as director of music in the public schools and will go to New York to do war community service singing work.

* * *

BILLINGS, MONT.—Iva J. Thomas, honor graduate of the New England Conservatory, is director of the voice department of Billings Polytechnic Institute here.

* * *

BROOKLYN, N. Y.—The Great Lakes Naval Training Station Band, which was taught by Sousa, gave a concert in Prospect Park, Brooklyn, to boost the Liberty Loan there.

* * *

MIAMI, FLA.—Mr. and Mrs. Hamilton Hopkins of the Hopkins Studios have returned from a trip north. Mr. Hopkins spent much of his vacation singing in army camps.

* * *

SOUTHPORT, CONN.—With J. Nelson Hutchison, directing, the Liberty Chorus is holding rehearsals at the Pequot library It is preparing for patriotic work in this city

* * *

NORTHAMPTON, MASS.—Esther Dale of Springfield, instructor of singing in Smith College, has just returned from a tour in which she sang at navy yards and battleships.

* * *

CHARLES CITY, IA.—Ida Gardner, assisted by Harold Lyman, flautist, gave a concert at Nashua on Sept. 28. A large audience was in attendance and was delighted with the artists' work.

* * *

SAN JOSE, CAL.—Effie Volkman, lyric soprano, gave a song recital for the benefit of the Red Cross. She created a favorable impression. Daisie Lockwood Brinker was the accompanist.

* * *

SEATTLE, WASH.—Among the musicians from Camp Lewis who came to Seattle to aid in the Fourth Liberty Loan drive here were the "Copper City Four," Eugene Quaw, Robert Lloyd and Tony Pecciti.

* * *

ALBANY, N. Y.—The study of music has been introduced as a part of the work of the Albany Boys' Club and will be in charge of Carl Krause. Mr. Krause is planning the organization of a boys' orchestra.

* * *

CHARLES CITY, IA.—Gertrude Rosemond of Independence, Ia., has been awarded the scholarship in advanced piano given annually by the Chicago Musical College. Miss Rosemond won in competition with 100 pupils.

* * *

MONTREAL, CAN.—W. A. Wayland, one of the best known musicians here, has accepted the position of leader of the choir in l'Eglise d'Outremont. M. Wayland, who for seven years has been choir director in St. Peter's, began his duties on Oct. 1.

* * *

HUNTINGTON PARK, CAL.—This city now has its first musical college. It is a branch of the Sherwood Music School of Chicago and is under the direction of Frederic Groton. Mr. Groton is well known in Southern California and has been teaching music in this city for the past nine years. He has also composed some popular works.

* * *

NEW HAVEN, CONN.—Cole Porter of New York City was among the sixteen young American men recently graduated from the artillery school at Fontainebleu. Mr. Porter, who was graduated from Yale several years ago, was known here for his musical work. He was a member of the University Glee Club and was accustomed to give original solos.

* * *

QUEBEC, CAN.—Henry Gagnon, organist at the Basilisque, has included in his répertoire three organ compositions by Canadians. The first two, still in manuscript, are "Prière" by Georges-Emile Tanguay, and "Offertoire," by Arthur Letondal. The third, which has been published in the United States in the *Organists' Journal*, "Basso Ostinato," by Benoit F. Poirier.

SAVANNAH, GA.—Men from Camp Wheeler gave an entertainment recently in the Auditorium. The entertainment was given under the auspices of the Savannah Federation of Women's Organizations and a large sum was realized for their war work.

* * *

WELLSVILLE, OHIO.—The second "Liberty Sing" was held here recently at the First Christian Church. Duets were sung by Frances Ruth and Wilma Cooper and the High School Chorus gave several numbers. T. C. McClelland led the community singing.

* * *

PORTLAND, ORE.—Musicians of Portland are congratulating themselves over the recent addition to their circles of Mr. and Mrs. Paul Petri, who have come here from the East. Lucien E. Becker began his winter series of organ recitals at Reed College on Oct. 8.

* * *

BROOKLYN, N. Y.—Minnie Grey Stine, contralto, sang at a concert in the Central Congregational Church on October 9. Harry Rowe Shelley, the composer, was at the organ. Other artists on the program were Katherine Stang, violinist, and Edward Block, tenor, of the U. S. Navy.

* * *

AMERICUS, GA.—The Music Study Club of this place is to study American music and composers during this season. The club has just bought a $50 Liberty Bond and has donated $140 to the Red Cross. Regular weekly concerts are being given at Southern Field under ths auspices of the club.

* * *

BROWNWOOD, TEX.—H. C. Nearing, pianist, appeared here in recital on Oct. 5, playing numbers by Beethoven, Chopin and Liszt. A large audience filled the auditorium of Daniel Baker College, in which the recital was given, and Mr. Nearing's playing was enthusiastically received.

* * *

SPRINGFIELD, MASS.—The first fall gathering of the Chromatic Club was held recently at the home of Mrs. Wilfred D. Blood. The program, consisting of miscellaneous works, was interpreted by Mrs. Gardner Fletcher, Mrs. Howard King, Mrs. E. R. Malone and Mrs. Raymond MacKenzie.

* * *

HARTFORD, CONN.—Edward F. Laubin of the Asylum Hill Congregational Church recently directed the church choir in the first of a series of choral vespers. Some of the works of Dudley Buck, who was a native of Hartford, were given, and Waldo S. Pratt gave a talk on Buck's music.

* * *

SAN JOSE, CAL.—Ethel Miller of Chicago has begun work as teacher of voice and public school methods at the Pacific Conservatory. Miss Miller fills the vacancy left by Charles M. Dennis, who is now in the service at Camp Kearney, where he is leading choruses in addition to his military duties.

* * *

ALBANY, N. Y.—Frederick T. Cardoze of Albany was awarded the prize of a $50 Liberty Bond in the patriotic song contest conducted by the Albany Liberty Loan Committee. The song, which is entitled "Bond or Bondage," was first sung at the meeting of the community chorus Monday evening, Oct. 7.

* * *

GUILFORD, COLLEGE, N. C.—The musical season was opened here recently by a recital in Memorial Hall by Badrig Vartan Guevchenian, tenor, vocal instructor at the college. He was heartily received by the large audience, singing songs by Caldara, Handel, Paisell, Beethoven, Quilter, Rogers and others.

* * *

RICHMOND, VA.—Clifford Leland Walker and Dora Allen Mitchell were married here in the Centenary Methodist Church Oct. 12. Mr. Walker is the tenor soloist in the quartet choir of Centenary Church and his wife has been prominent in musical circles here. Mr. Walker is brother of Mary Willis Walker, coloratura soprano, who is studying in New York preparatory to entering the concert field.

CHARLESTOWN, W. VA.—Elizabeth Latta recently gave a song recital for the benefit of the Linen Fund of the Red Cross. She gave a program of English, French, Italian and American songs. Her accompaniments were played by Mrs. T. M. Baker and Sara Coe. The sum of $160 was realized from the recital.

* * *

BROOKLYN, N. Y.—Vera Webster, a pupil of Hazel Carpenter, pianist, has been winning praise for her playing at various camps, barracks and Red Cross concerts, among the most recent being a concert at Camp Mills, a benefit at Judge Benedict's residence and at the Erie Basin barracks on Oct. 5. Miss Carpenter expects to present Miss Webster in recital in Brooklyn during the winter.

* * *

BANGOR, ME.—Garrett W. Thompson of the University of Maine, Orono, and organist for many years at All Souls Congregational Church, has resigned and recently left for New York. C. Winfield Richmond has been appointed organist and choirmaster in his place. Harriett L. Stewart, organist for over twenty-five years at the First Baptist Church, will succeed Mr. Richmond as organist at the Universalist Church.

* * *

BALTIMORE, MD.—The Baltimore Choir Bureau has announced the following appointments of its members to the local churches: Evelyn Beasly, soprano, Grace Methodist Church; Alice Seippel, contralto, Grace Methodist Church; Winifred L. Holms, soprano, New Jerusalem Church; Vion Mason, director, Westminster Church; Mary Finnessey, organist; Emmanuel Church; Walter Bell, organist Broadway Methodist Protestant Church

* * *

PORTLAND, ORE.—Dudley McCosh and J. E. Owens, both of Portland, have been elected to instructorships in the Oregon State Agricultural College. They will assist in the training of band musicians for the U. S. War Department It is understood that 300 musicians are enrolled, in addition to the bandsmen who will be sent in from the different cantonments by the Government for sixty days' training.

* * *

WESTFIELD, MASS.—Joseph R. Kvitsky, formerly one of the singers in the First Church choir, and prominent in musical circles here, and who is now on the U. S. transport *Mercury*, is back in this city for a furlough. In addition to singing on the boat Mr. Kvitsky has been made official entertainer and is in charge of his ship's band. When he returns from his furlough he has been ordered to buy instruments and to organize a band from the men on board the ship.

WEST HAVEN, CONN.—The music committee of the First Methodist Church recently presented a program at the auditorium of the church. The church quartet was assisted by the Dulcet Trio, consisting of pianist, 'cellist and violinist. On the program also was Everett Noyes, bass, former supervisor of music in Stamford, and Irene W. Guthrie, reader. Mrs. William Brown was accompanist. The concert was given to provide a music fund to enable the committee to go on with its work.

* * *

ATHOL, MASS.—The first meeting of the Athol Women's Club was held on Oct. 5 at the Y. M. C. A. hall. A fine program was presented, including a piano solo by Harold Brown, violin solos by Arland Coolidge, vocal solo by John Bone and Harold Collins gave a patriotic talk. The marriage is announced of Lawrence Parmenter, a singer of note of this city and son of Mr. and Mrs. H. L. Parmenter, to Thirma Mosher. Mr. Parmenter is in the Service and has recently been commissioned second lieutenant.

* * *

PUEBLO, COLO.—Seven of the advanced violin and piano pupils of Francis Schwinger recently gave a unique recital at the Central Christian Church. Phonograph records made by different artists were played and were followed by interpretations of the same pieces by the pupils. Alice Hoffman played the Sternberg "Etude de Concert"; Martha McClelland Walker played a Wieniawski scherzo; Marguerite Johnston played the Rachmaninoff Prelude in G Minor; Morris Lhevinne gave "Valse Bluette," Driga-Auer; Helen Meeker gave the Chopin scherzo in B Minor; Leah Dana Rees, a Hubay number; Marie Walter, a Liszt Etude. Hazel Noland, pupil of Mrs. Frederick M. Heller, assisted with vocal solos.

* * *

ANNVILLE, PA.—Several changes have taken place this year in the faculty personnel of the Lebanon Valley College Conservatory of Music. Gertrude K. Schmidt, in charge of the voice department for six years, resigned to accept the music supervision in the schools at Monessen, Pa. Her position at Lebanon Valley College has been taken by Mabel A. Miller, former instructor in vocal music in Philadelphia. Ruth E. Engle, recently graduated at the New England Conservatory of Music, Boston, will be teacher of piano and theory in the place of P. M. Linebaugh, who is now serving with the U. S. Army. Elizabeth Johnson is in charge of classes in violin and Mr. and Mrs. Sheldon are retained in charge of the piano, organ and harmony departments, where they have been engaged for the past eight years.

NOTES OF THE CHICAGO STUDIOS

Chicago, Oct. 15, 1918.

Amy Emerson Neill, formerly a pupil of Hugo Kortschak and now studying with Prof. Leopold Auer, appeared on the concert program of the Chicago Musical College at the Ziegfeld Theater Oct. 12. She played Burleigh's "Summer Idyl" and Wieniawski's "Scherzo-Tarantelle." Others on the program were Marguerite Kelpsch, Sylvia Loder, Herbert S. Johnson, Marie Herron, Madeline Reed, Robey Roberts, Cecelia Urban, Mollie Ettelson and Meriweather Lewis.

Laura Lydia Sexton, a pupil of Leon Sametini, has been engaged as instructor of violin and musical history at the college in Naperville, Ill. Another of Mr. Sametini's pupils, Mildred Brown, is engaged for a concert tour which will extend until next April.

Edoardo Sacerdote lectured before the Chicago Woman's Club Oct. 3 on "The History of Opera."

Laura Drake Harris, who represents the Chicago Musical College on the council of the Students Womens Christian Fellowship, was entertained, together Mrs. Anna Ring Clausen, also of the faculty, at the home of Mrs. James Patten, Oct. 5. Mrs. Patten is a patroness of the organization.

The classes in Dalcroze Eurythmics at the American Conservatory began Oct. 12 under the direction of Lucy D. Hall, an authorized instructor.

A joint recital was given by May Doelling, pianist, and Jennie F. W. Johnson, contralto, both faculty members of the American Conservatory, at Kimball Hall Oct. 12.

Much activity in recitals has been displayed by the faculty members of the Labarthe Pianoforte School. Ilma Ender played before the Third District Federation of Women's Clubs at Hamilton Park Assembly Hall Sept. 24, giving a program of French, Russian and American modern compositions. She also appeared before the Edison Park Women's Club Oct. 8, playing modern compositions and a Chopin group. Camilla Kosar played on the afternoon of Oct. 9 at a reception given by the British-American Women's League at the Auditorium.

Students in the piano, violin and vocal departments of the Chicago Musical College presented a very interesting recital in the Ziegfeld Theater Saturday morning. Meriweather Lewis, a pupil of Harold V. Mickwitz, played the Concerto G Minor (first movement) by Mendelssohn-Bartholdy, with Mr. Mickwitz at the second piano. Among others who took part were Herbert S. Johnson, a pupil of Alexander Raab, and Amy Emerson Neill, the talented young artist who is studying with Leopold Auer.

M. A. M.

Flonzaley Quartet to Open People's Symphony Series

The People's Symphony Concerts announce for their nineteenth season a series of six Saturday evening chamber music concerts at Washington Irving High School, beginning Nov. 9, with the Flonzaley Quartet. Other attractions announced are the Trio de Lutèce on Dec. 21, the Philharmonic Trio on Jan. 4, David and Clara Mannes in sonata recital on Feb. 1, a quintette from the New York Chamber Music Society on March 8, and the Berkshire String Quartet on April 5.

The society has found it necessary on account of the war to omit the usual orchestral concerts at Carnegie Hall, and the Friday evening chamber music series.

Lancaster, Pa., Awakens to Music's Importance

Musicians Determined to Insure City's Musical Standing—Y. M. C. A. Star Course Offers Grand Opera and Celebrated Soloists — War Forces Iris Club to Limit Series to Local Concerts — All-American Spirit Pervades Plans of Musical Art Society—Studio and School Swing Into Activity

LANCASTER, PA., Sept. 25.—In discussing Lancaster musical activities with any of the leading musicians, one finds a generally conceded opinion that the Red Rose City has at last awakened from a Rip Van Winkle sleep and is now appreciative of things musical. That the city shall keep the place, however small, which she has made for herself in the musical world is the determination of those who have most earnestly fostered the art here. The past year was from a musical standpoint one of the best in the city's history and while plans are not fully completed for 1918-19 the programs already announced give promise of another fine season.

Like every other town in the United States the patriotic folks of Lancaster are feverishly busy from morn till night with campaigns and war work of every description but they still find time for music. And one of the pleasantest forms of relaxation for tired workers is to have all the cares and anxieties and sorrows of the day soothed by an evening of music in one of the local auditoriums.

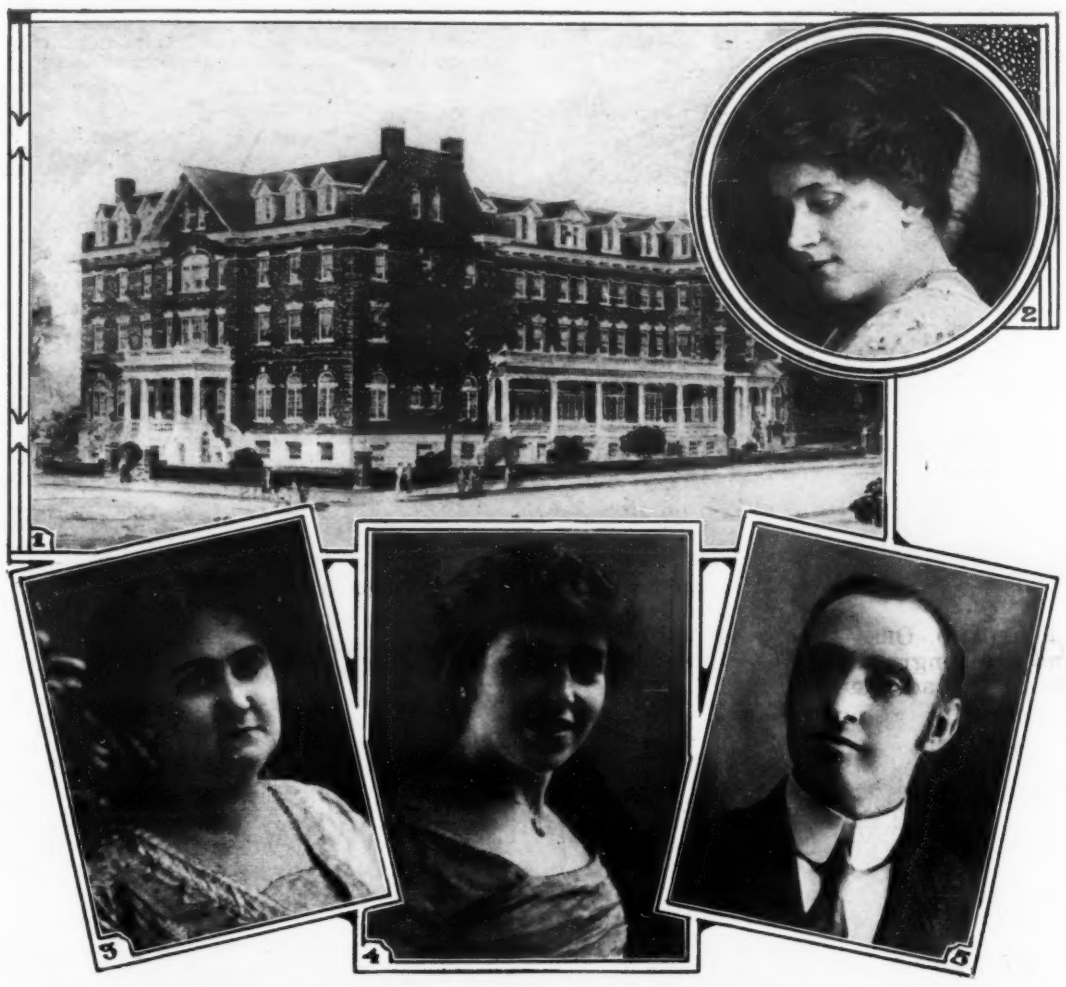
The community sings have been a source of pleasure to many during the summer months. The chorus fostered by the Iris Club has grown most encouragingly and at some of the special "sings" held in Buchanan Park, several thousand enthusiastic people have been in attendance. William H. Trost, a member of the Y. M. C. A. quartet led the singing for many weeks. Since his departure for service as a "Y" worker, various local musicians have conducted the chorus.

Grand Opera to Be Given

Lancaster's musical season will open this year with the Creatore Grand Opera Company appearing as the first number of the Y. M. C. A. Star Course on Oct. 16. "Aida" will probably be the opera presented. This is the first opportunity for Lancaster to enjoy grand opera since "Parsifal" was performed here a few years ago.

The other numbers of the course will be a lecture by Alfred Noyes, Nov. 6; the Barrére Ensemble Dec. 14; Winifred Christie, the Scotch pianist and Lester Bingley, baritone, Jan. 15. The local committee who conduct this course is composed of the following persons with Dr. H. M. J. Klein, of the College as chairman; Mary Warfel, Charles Sauber, W. W. Hollinger, Dr. H. B. Work, city superintendent of schools; E. J. Searles and John N. Hetrick.

Plans are not fully completed and dates and artists are not available as yet for the Keystone Concert Course which last year presented Schumann-Heink, Frieda Hempel and other artists under the local management of Charles A. Yecker of the Fulton Opera House, but Manager Yecker promises an attractive course.



THE SCENE AND THE PROMOTERS OF LANCASTER'S MUSIC

No. 1—Young Women's Christian Association, where the Working Musicales of the Musical Art Society and the weekly rehearsals of the Y. W. C. A. Chorus will be held this winter, in Shriner Hall of this building the annual concert of these two societies is given. No. 2—Mary Warfel, a member of the Y. M. C. A. star course committee, in charge of musical activities at the Iris Club. No. 3—Esther Kendig, President of the Musical Art Society, soloist and choral leader at Bethany Presbyterian Church and vocal instructor. No. 4—Florence Lebzelter, leader of the Y. W. C. A. Chorus. No. 5—M. J. Snook, President of the Lancaster Operatic Society.

A trio of delightful musical afternoons have been arranged by the Iris Club who have in recent years brought a number of eminent artists to the city. This year the programs, however, with but one exception will be given by local talent. Some discussion took place at the club this year as to the advisability and patriotism of expending the money for musical activities in a building that could otherwise be used entirely for war work. But in the interests of the music lovers of limited means the musicales will be continued.

This year the numbers will include a trio from the Pittsburgh Symphony Orchestra, with Lewamb, violinist; Derdeyn, 'cellist, and Bernthaler, pianist, Oct. 19. Later a piano recital by Mrs. Ruby Herr Russer, pupil of Moskowski, will be given as well as a concert by the Musical Art Society, assisted by Gunhilde Jette, violinist. This series has been planned for the club by Mary Warfel, the harpist. When not filling engagements in the leading cities of the country, Miss Warfel finds time to serve her native city by assisting with the Y. M. C. A. Star Course Iris Club musicales, Community Chorus and many other musical activities. Assisting Miss Warfel in the work at the Iris Club are the following women who compose the entertainment committee:

Mrs. E. S. Hartman, Mrs. John Malone, Ruth Sener, Mrs. G. W. Hensel, Mrs. H. M. J. Klein, Mrs. Lucius von der Smith and Mrs John Henry Miller.

Children's Christmas Carol exercises will be held by the club in December under the direction of Mrs. Scott Baker.

Plans of Musical Art Society

One of the most active organizations of the city is the Musical Art Society under the leadership of the following officers:

President, Esther Kendig; vice-president, Anna Martin; secretary, Grace Seyfert; treasurer, Esther Wolf; librarian, L. Gertrude Lingerfield; leader of chorus, Edna J. Mentzer.

The organization is composed of active and associate members, the first presenting the musical program at the meetings while the latter compose a chorus. Two public concerts will be given by the society, one on Nov. 19, the other on April 8. On Jan. 21, Edna J. Mentzer will give an organ recital in St. John's Lutheran Church assisted by the chorus. "A Study of the Compositions of American Composers," will be the theme of the society this year and an all-American program has been planned for the working musicales which are held each month in one of the large club rooms at the Y. W. C. A. The public concerts will be given in Shriner Auditorium of the same building, and the proceeds are always devoted to charity or war work. The program for the year follows: Nov. 13, Pennsylvania Composers; Dec. 14, Miscellaneous Program, Male Composers; Jan. 8, Music of the North American Indian; Feb. 12, The Music of the Negro; March 5, Miscellaneous Program Male Composers; April 2, Women Composers of America. Brief talks on music precede each program.

The Lancaster Operatic Society will this year present the opera "Wang." This will be the sixth consecutive year in which this organization has presented an opera for the benefit of some local charity. Their opera will not be put on until late in the spring and at present the society with its membership of about 100 is assisting in various patriotic "sings." The following executive committee is untiring in its work for this organization:

President, M. J. Snook; vice-president, Charles Mohler; treasurer, William F. Ziegler; secretary, Minnie Thompson; musical director, Margaret Humphreville; stage director, David Gundaker; pianist, Mrs. J. C. Fitz Hugh; and Mrs. John F. Schnupp, Theresa McEvoy and Charles Leyden.

No plans have as yet been announced by the Lancaster Organists' Association but local music lovers are hoping for a repetition of the Heinroth and Maitland recitals of last year. The officers of the local chapter are: President, George D. Rodgers; vice-president, William Z. Roy; treasurer, Charles E. Wisner; secretary, Richard Stockton; assistant secretary, Edna J. Mentzer and chairman of program committee, George Benkert.

Studio and School Activities

Already in full swing is the season in local studios and the majority of teachers and schools report an enrollment equal to that of other years. At Linden Hall the music department is this year under the supervision of Elsé Rulon of Philadelphia, a student of Dr. Wood, with Myrtle Eckert and Viola Leid in charge of the piano instruction; Bessie Gingrich and Della Fifield, voice; and Marguerite Herr substituting as violin instructor in place of Elwood Bear who has taken up Y. M. C. A. war work. Pearl Quimby is again in charge of the vocal music at Millersville State Normal School and Helen Weishampel is conducting the instrumental department. Recitals will be given at both these schools during the year.

Many recitals will also be given during the coming year at the Sacred Heart Conservatory of Music by pupils of the harp, violin, piano and voice. Other instructors in the city are planning for their usual annual musicales. At the William A. Wolf Institute of Music eight recitals will be given during the season, bringing the number of recitals given since the founding of the institute well up over the one hundred mark. The opening event will be the annual festival and recital by the Jack O'Lantern Club. Other events will be the recital of the Juvenile Department; a miscellaneous recital; the Anniversary events; a program by advanced students; the recital of the children's department and the all-day Festival of Music.

Margaret Humphreville is the efficient supervisor of vocal music in the public schools. The vacancy made by the resignation and removal from town of the instrumental instructor, Stewart Thorbahn, has not yet been filled. As usual many special musical programs will be given by the church choirs of the city, especially at the Christmas season.

Notable work is accomplished in this line by the choir of Trinity Lutheran Church under the able leadership of C. N. McHose; the First Presbyterian church where H. S. Kirkland is director; the First Methodist under the choral leadership of Roy Scott Shimp, and by the choirs of the First Reformed and St. Paul's Reformed Churches.

ISABEL C. BORLAND.

Musical Treasury of Lancaster, Pa.

Iris Club Musical Afternoons
Musical Art Society
Fifty Church Choirs
Community Choirs
Lancaster Opera Society
Y. W. C. A.
Organists' Association
Fifty Music Teachers
Two Concert Courses
Christmas Carol Singing
Many Bands ank Grchestras

H. B. Williams the New England Manager of Metropolitan Bureau

BOSTON, Oct. 15.—The Metropolitan Musical Bureau has selected for its New England representative H. B. Williams, the Boston manager. In addition to Pasquale Amato, Marie Rappold and other artists from the Metropolitan Opera House, Mr. Williams has the exclusive management of Raymond Havens, the pianist; Sylvain Noack, assistant concertmaster of the Boston Symphony; Grace Bonner Williams, soprano, and Alwin Schroeder, 'cellist. H. D. W.

Indian Girl Singer Resumes Study with the Hemstreets

Angela Gorman, an Osage Indian girl of Pawhuska, Okla., spent the past summer studying with Mr. and Mrs. Frank Hemstreet, in Woodstock, N. Y. After a short visit with her parents, who motored to New York from Oklahoma, she has resumed study with the Hemstreets in New York. Miss Gorman was in the original cast of Cadman's opera "Shanewis" last season, as the *Indian girl* in the "Pow-wow" scene. She is said to possess an excellent voice.

Emma Roberts, contralto, was soloist Tuesday on the Treasury steps at a Liberty Loan meeting. She was scheduled also to appear on the same platform with Stephen Wise, Thursday evening.



Photo by Matzene

FRANCESCO
DADDI
of CHICAGO OPERA ASS'N
VOICE PLACING
A SPECIALTY
COACHING FOR OPERA
STAGE AND RECITAL
STUDIO: 720 FINE ARTS BLDG. CHICAGO
Phone Harrison 5755

KANSAS CITY'S OPERA ADVANTAGES ATTRACT NUMBER OF STUDENTS

Ambitious Amateur Organizations to Present More Opera This Season—Large Enrollment in Conservatory—Symphony Orchestra, Under Sir Carl Busch, and Community Chorus Suspend Temporarily—Music Club to Do Much War Music—Schedule of Teachers' Association Meetings Announced—Five Music Schools See Active Year Ahead



FORCES FOR PROGRESS IN KANSAS CITY'S MUSIC

On left: Sol Alberti, Orchestral Director and Pianist; On right: Louise Parker, President of the Kansas City Music Teachers' Association

KANSAS CITY, MO., Oct. 1.—Kansas City's music season gives promise of much interest and usual activity. In these strenuous war days this condition is encouraging and significant that we are not neglecting the finer things of life. The one regret in our announcements for the year is that the Symphony Orchestra and the Community Chorus have been temporarily suspended. The Symphony Orchestra, under Sir Carl Busch, has for seven years been an important factor in our musical development and its influence has permeated deeply into the artistic life of our community. It has stimulated the student body to a high degree and the loss of the Orchestra for this season is greatly regretted by the musicians and music lovers. The Community Chorus is at a standstill, having lost Conductor John R. Jones, who is in cantonment work. Later in the season some one may be found who will be able to take the leadership and get the people together again for "sings." Nothing was more enjoyable last season than the Community "sings" at Convention Hall. The public will miss these good times and no doubt before the winter begins they will demand that they be given an opportunity to sing together the songs which they enjoyed last year.

Indexing Kansas City's Music

Amateur Opera Productions
Kansas City Music Club
Kansas City Music Teachers' Association
Six Music Schools
Fritschy Concert Series
Hoover-Witte Series

With Mrs. A. F. Duysing as president, the Kansas City Music Club is announcing the usual comprehensive undertakings. An excellent course of study has been planned for the active members, together with several artist programs for the associate members. The Club has purchased six talking machines and over 500 records to place in the contagious wards of the camp hospitals. This work will be continued and enlarged this season under the direction of the war work committee with Mrs. Fred Schell, chairman; Mrs. Cora Lyman, Mrs. J. A. Comstock and Gertrude Shackleford.

Teachers Foster Credit System

The Kansas City Music Teachers Association has opened the season with renewed interest and is anticipating a busy year. The meeting will be held on the first Thursday evening of each month at the studio of the new president, Louise Parker. A novel feature this season will be meetings held for the parents and teachers at which time an effort will be made to acquaint the public with what is being done to establish school credits, also what MUSICAL AMERICA is doing in organizing the Musical Alliance, and the other various musical activities. Another aim of the organization is to stimulate the growth of musical fraternity, and to assist our native composers by bringing out their compositions.

Music Schools which include the Cranston School, the Horner Institute of Fine Arts, the Kansas City Conservatory, the David Grosch School, the Olin School, the Lichtenwalter School of Piano Playing, together with many excellent private studios, report a steady increase over the number of pupils enrolled last year. This goes to show that music and music study in the Middle West is a gradually increasing necessity.

Resume Operatic Work

The Cranston School, the only institution here which gives great opportunity for the study of opera, has already begun rehearsals for the spring production. The usual percentage of old members have enrolled with an unusual number of new singers. In spite of the inroads caused by the draft a goodly number of tenors and basses demain in the company although Ottley Cranston, director, will open this department to a few male singers in order to keep the organization up to the standard. "Maritana" has been selected as the new offering this year. From last season's repertoire "Il Trovatore," "The Daughter of the Regiment" and "Romeo and Juliet" will be retained. The past two seasons of the Kansas City Opera Company have been successful financially. That is to say there has been no heavy after-burden of debt for the promoters to carry. This is rather remarkable considering the expensive times through which we are now going and shows that in the "Heart of America" the ardor for good music is still burning.

Through the medium of the opera company, which has been one of the great labors of the Cranstons since their coming here ten years ago, hundreds of music students have gained a working knowledge of standard opera. The company's repertoire has included the following productions, all of which were given with standard costuming and staging and with distinguished out-of-town artists to complete the casts: "Faust," "Cavalleria Rusticana," "Pagliacci," "Carmen," "Aida," "Martha," "Il Trovatore," "The Daughter of the Regiment" and "Romeo and Juliet." During its existence the company has collected practically all of its own scenery. The orchestra is assembled several weeks before the season from the best material afforded by the Musicians' Union. As a musical asset to the community the local opera company holds an unrivaled position. It has the interest, endorsement and financial support of Kansas City's leading business men who realize that the magical name of opera attracts earnest student material to the city. The Cranstons have just moved into a beautiful new suite of studios which will also serve as the headquarters of the Opera Club. This organization was formed last Autumn. W. T. Hood is the president.

Additions to the Schools

Horner Institute will have Oscar Seagle as guest teacher; one of the first of the world-famous teachers to recognize in the Southwest a great field of operation, is Oscar Seagle. Kansas City is to be honored by his residence here for a period of five weeks, when he will be a guest teacher on the faculty of the Horner Institute of Fine Arts. Since this announcement was made some weeks ago, applications from all parts of the United States have been pouring into the office of the Horner Institute. Many professional singers from Eastern cities are taking advantage of the opportunity to obtain several weeks of uninterrupted study with Mr. Seagle. The "waiting list" already has been established for him. The Horner Institute, in spite of war time conditions, has opened with a greatly increased enrollment.

The Kansas City Conservatory is looking forward to a great increase of activity this year. Already the enrollment is thirty per cent greater than during the corresponding period of last year. The institution does not feel the hesitancy on the part of the public, this, the second year of the war, as it did last year before the people had regained their equilibrium after the first shock.

Opera at Conservatory

Allen Hinckley, formerly of the Metropolitan Opera Company, now is the head of the vocal and opera departments in the Conservatory. He has stimulated greater interest in the study of voice among the clientage of the Conservatory and in the Southwest than this institution has ever experienced. The presentation of opera by the students of the Conservatory has always been one of the leading factors of the school. For seven years the students have each season presented from three to four operas for an entire week's run in one of the leading theaters. These operas have always been given in English, but with the acquisition of Mr. Hinckley, who is thoroughly schooled in the vernacular of the French and Italian operas, as well as the English, the Conservatory expects to present a number of operas this season in the original language, beginning with "Orpheus." John Thompson, who has recently been engaged as director of the piano department, has likewise made a deep impression here. He has the largest enrollment ever recorded so early in the season for the head of the piano department in this institution, having sixty-three pupils. Mr. Thompson has also organized a pianists' club for all the students of the piano department above the intermediate grade who wish to join. The first meeting was held last week, officers were elected and seventy-two charter members enrolled. The theory department of the Conservatory has also been intensely strengthened this year. Authority has been received from the State legislature to establish courses which will lead to the granting of masters' and doctors' degrees in music. Dr. Hans Harthan, who was for many years the director of the National Conservatory of Chile, is now director of the theory department in the Conservatory. The Conservatory being a public institution and suported by public subscription is in a position to co-operate with many benevolent, as well as with professional organizations. The present bookings by the various branches and organizations connected with the Conservatory call for three public functions per week throughout the school year.

The David Grosch School of Music has greatly enlarged its faculty this season. The faculty is as follows:

Voice, David Grosch, Fanny Pinkham Grosch, Louise Talbot, Parwin Witte, Fleeda Newton Alberti, Lucile Campbell and Howard Feldman; piano, Sol Alberti, Leta Wallace, Mary Witters, Ruth Erhardt and Elsie Frisbie; organ, Lulu Tuttle; opera, David Grosch; harmony, counterpoint, composition, ear-training and sight-singing are taught by Sol Alberti and David Grosch. The Olin System School of Music is opening its first season. The announcement covers all branches of music and some of our well-known musicians have a place in the faculty.

Fritschy Concert Series

Fritschy Concert Series will introduce a number of artists new to Kansas City and will also bring back several old favorites, including:

The Russian Dancers, Pavley and Oukrainsky, and Mlle. Ludmilla. In company with the Little Symphony from New York, George Barrère, conductor, the dancers will open the concert series Oct. 29; Nov. 12, Hipolito Lazzaro, Spanish tenor; Nov. 26, Lucy Gates, soprano, and Yolando Mérö, pianist; Jan. 14, Giomar Novaes, Brazilian pianist; Jan. 28, Raoul Vidas, violinist; Feb. 11 is reserved for Lhevinne, who is now out of Germany and expected in America; Feb. 25, Hulda Laschanska and Sascha Jacobinoff; March 11, Emilio de Gogorza. The series will close on March 25 with Thibaut in a program of French music.

In spite of war conditions and the proposed twenty per cent tax on concerts, an exceedingly heavy season has been booked for the large list of artists contracted for, which is indicative of the fact that the western people and communities have awakened to the essential need of music as a part of their national life. Many towns and cities are booking concert courses this year who have never even considered them before, and where five or ten years ago a lone fiddler playing the "Arkansas Traveler" would have sufficed for the evening's entertainment. The following is the list of artists now being booked in the Middle West territory by the Horner-Witte management:

Margaret Matzenauer, Lucy Gates, Paul Althouse, Eddy Brown, Mischa Levitzki, Florence Macbeth, Arthur Middleton, Marie Rappold, Oscar Seagle, Arthur Shattuck, Reed Miller, Nevada Van der Veer, Myrtle Thornburg, Frederick Wheeler and Merle and Bechtel Alcock.

Roland R. Witte is at the present time looking after the business interests of the firm of Horner-Witte, while Charles F. Horner is in Washington.

SARAH ELLEN BARNES.

MEHLIN PIANOS
Are considered by expert judges to be the finest now made. They contain more valuable improvements than all others.
Grand, Inverted Grand and Player-Pianos
Manufactured by
PAUL G. MEHLIN & SONS
Warerooms 4 East 43rd St., New York
Send for Illustrated Art Catalogue

KURTZMANN Pianos
Are Made to Meet the Requirements of the Most Exacting Musician—SOLD EVERYWHERE
C. KURTZMANN & CO., Makers, 526-536 Niagara Street BUFFALO, N. Y.

BUSH & LANE
Pianos and Player Pianos
Artistic in tone and design
Bush & Lane Piano Co.
Holland, Mich.

WEAVER PIANOS
AN ARTISTIC TRIUMPH
WEAVER PIANO COMPANY, YORK, PA.



IN every branch of artistic human endeavor there is a name that stands as a symbol for ultimate achievement — a name that is recognized as typifying the acme of art and craftsmanship.

In the world of pianos that name is Behning. The Behning commands the admiration and endorsement of musicians and artists who instinctively know what constitutes the greatest refinement of piano tone and touch.

Similarly, The Behning commands the attention of the student and the music lover who desires the double satisfaction of possessing a pianoforte in which he can take an undeniable pride and which by reason of its demonstrated supremacy will provide him the greatest aid in music study and the most complete satisfaction in musical performance.



The Artistic Behning Piano

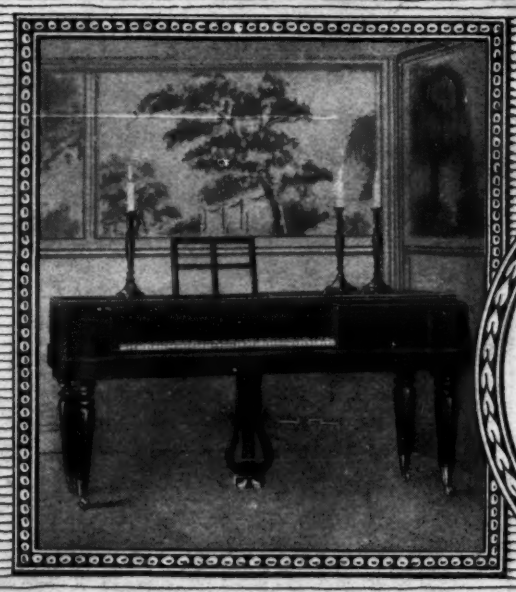
BEHNING PIANO CO.
NEW YORK

AGENCIES IN THE PRINCIPAL CITIES

STEINWAY

THE Steinway pianoforte—chosen by the virtuoso to interpret the masterworks of music—sought by the student as the greatest factor in the training of a pianist—and selected by the cultured homes of America as a pianoforte embodying the grace of beauty and the inspiration of tonal perfection.

ALLIED ART SERVICE



From the "Square" of 1837
to the Ampico Reproducing Grand
the **Knabe**
has maintained its Unquestioned
Supremacy.
New York Baltimore





1837

1918

KNABE